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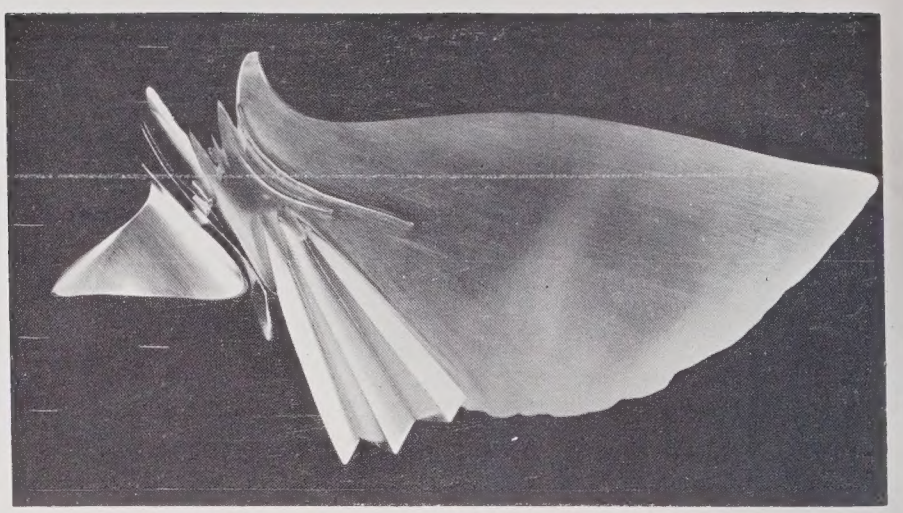
"Jungle Rhythms", 9", wet inlay
KENNETH BATES, 1947, Fig. 3



Pate, "Flying Edges", brooch, sterling silver, 14k gold

Jon A Hall, "Perception/Reflection", neckpiece, sterling silver, 14k gold, ivory

REVIEWS

BROCKPORT METALS INVITATIONAL

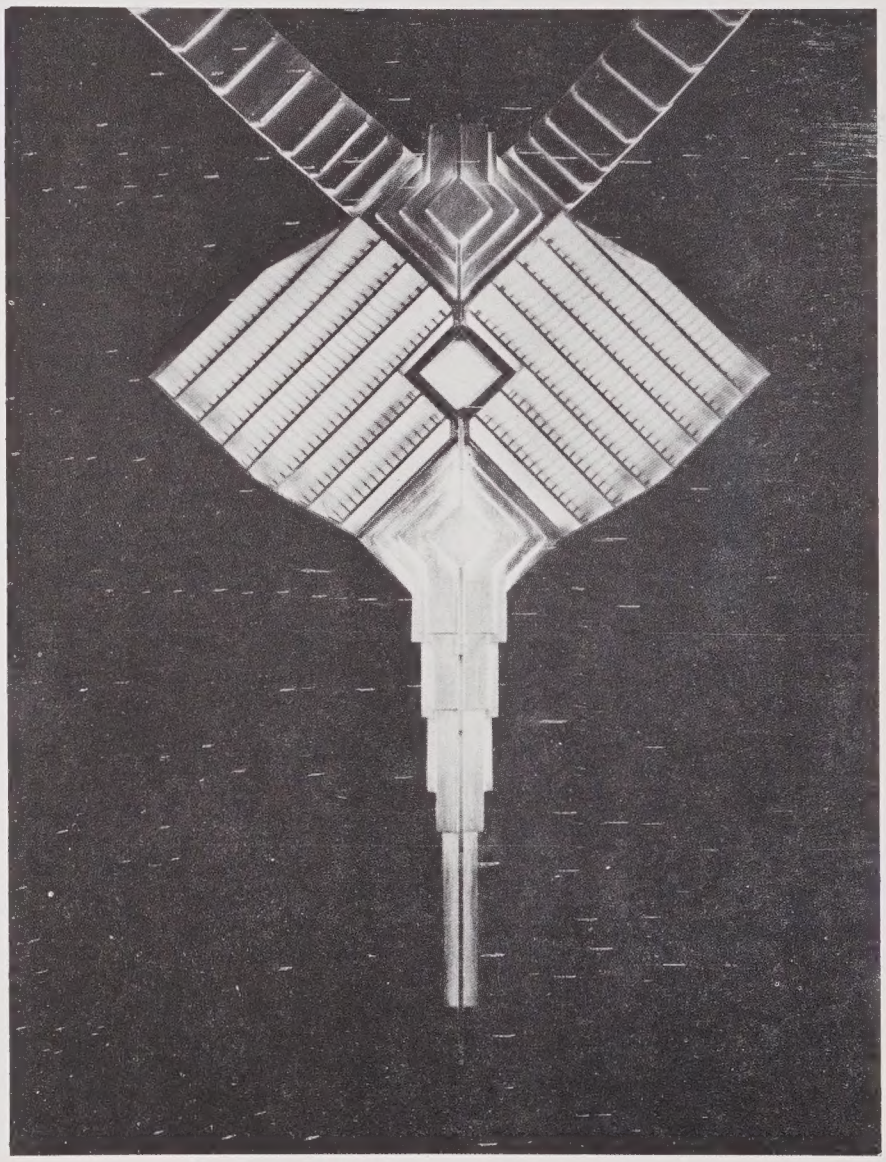
by Catherine C. Oblasney

The 1978 Metalsmiths Invitational at the State University College at Brockport consisted of 26 exhibiting artists from across the nation. It is a fine example of what is happening in the crafts today, specifically within metalsmithing and jewelry because of the evident considerations. Experimentations and exploration of this medium certainly cannot be considered in a strict traditional sense, but as an art form which has not reached its full potential.

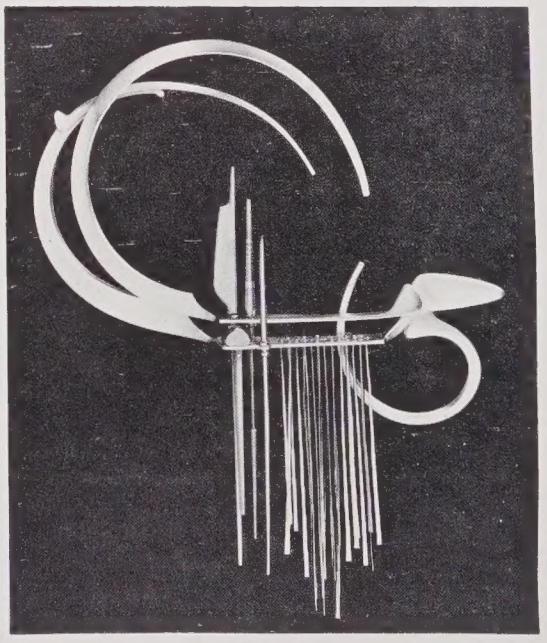
Strong distinctions can be made between the various metalsmiths with regard to individual style. There is a sculptural consideration to the baroque, the organic, the simplistic, the complex, and the machine attitude. Peter Harrsen's sculptural helmet form could be viewed as a futuristic cranial adaptation or a medical protheses. Almost in direct contrast are the romantic forms of Paula Pate. Her delicate brooches are reminiscent of clouds and the wings of birds.

Formal considerations are being made not only in relation to the piece itself, but also to the wearer. How a piece responds and reacts with the human form and movement. This type of consideration is evident in the work of Albert Paley. This is not the only relationship being made to the human form. There are pieces which visually manifest tactile quality. Forms which illicit a desire to touch or to hold. As with Ann Heiberger's "Burnisher", the form is such that one realizes a visual compatability between the piece and the palm of one's hand. Another relationship to human form is indicated by a response to the sculptural vessels of Daniella Kerner. Her objects appear to relate to a heart or some other organic form of the body.

The work of Gary Griffin, Frances Welles and Jon Hall all deal with the machine aesthetic. Jon Hall utilizes laminated plexiglass and breaks up the space with reflective partitions of metal. The use of the rigid, mathematical precision of milling creates a geometric progression of design. His pieces are simple in their complexity and are some of the most visually exciting works in the show.



The show also seemed to indicate a re-definition of jewelry and how it functions in design orientation, artistic expression and in its "conventional" sense. Its appeal and how it conforms to the stereotypical definition of jewelry and how a piece functions is atypical. The technically profound, oversized pieces clash with the traditional definition of jewelry and is not readily accepted by those people not aware of what is happening in contemporary metal.



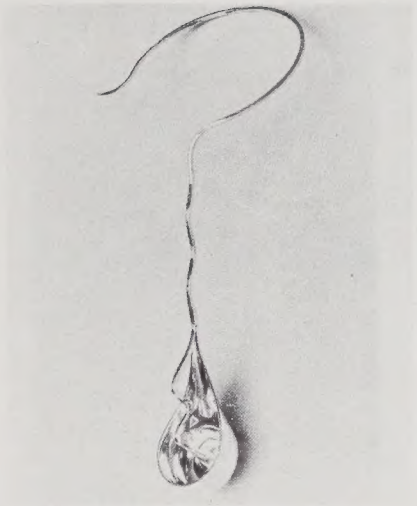
BROCKPORT METALS INVITATIONAL

Albert Paley, brooch, sterling silver, gold, copper

The subject is, of course, the use of metalsmithing skills as a means of income. Many students are ill prepared to utilize their craft for such a reason and with regard to sales of original work. This should become an important consideration in our profession. It is a well known fact that few teaching positions exist and perhaps already are non-existent. There are many opportunities with regard to setting up cooperative workshops among various craftspeople. A relationship should be developed between the functional nature of jewelry and the utilization of its as an expressive medium. A level can exist where production for sales need not trap one's creative and expressive abilities. This is not an evident consideration by anyone represented in this exhibit.

All of the formal considerations of any artist with regard to color, form, method, philosophy, and material are applied here in this Invitational Exhibit The superb craftsmanship of the pieces all make a solid bond between these metalsmiths. The desire to express necessitates posing new questions to themselves and their medium.

Other metalsmiths represented in the exhibit are: Glenda Arentzen, Marilyn Bailey, John Baltrushunas, Richard Barth, Janet Purdue Call, Ed Castaneda, Judith McCreary Felch, Robert C. Fisher, Richard Helzer, Carl Hines, Stanley Lechtzin, Leslie Leupp, Marcia Lewis, Robert McCall, Eugene and Hiroko Pijanowski, Heikki Seppa, JoAnn Waller, and Sandra Palmer Zilker.



Ruth P. Laug, "Continuous Form III", pendant, sterling silver, 41cm x6.5cmx 6cm

Hal Ross, "Worlds in Space No. 6", neckpiece, fabricated with malachite gem stones, goldplated silver, 11¾"x 3¼"x1½"

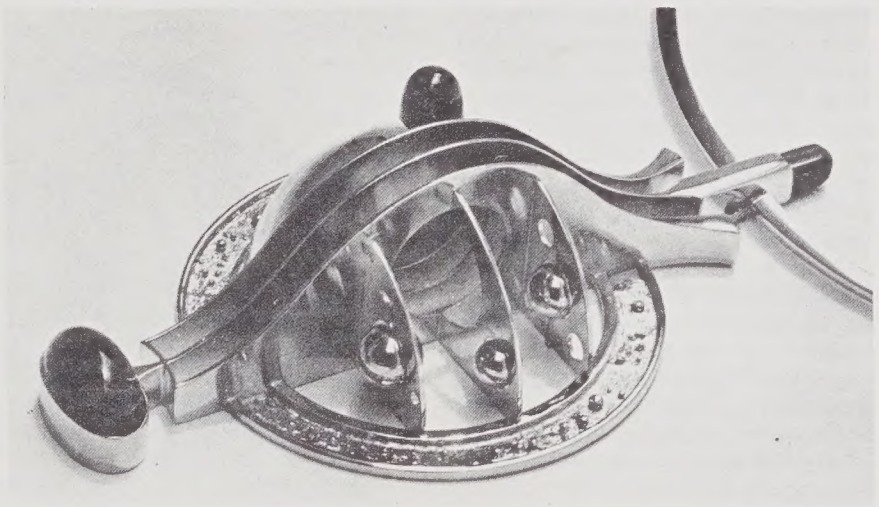
CONTEMPORARY JEWELRY AND LEATHER
College of Marin, Kentfield, California

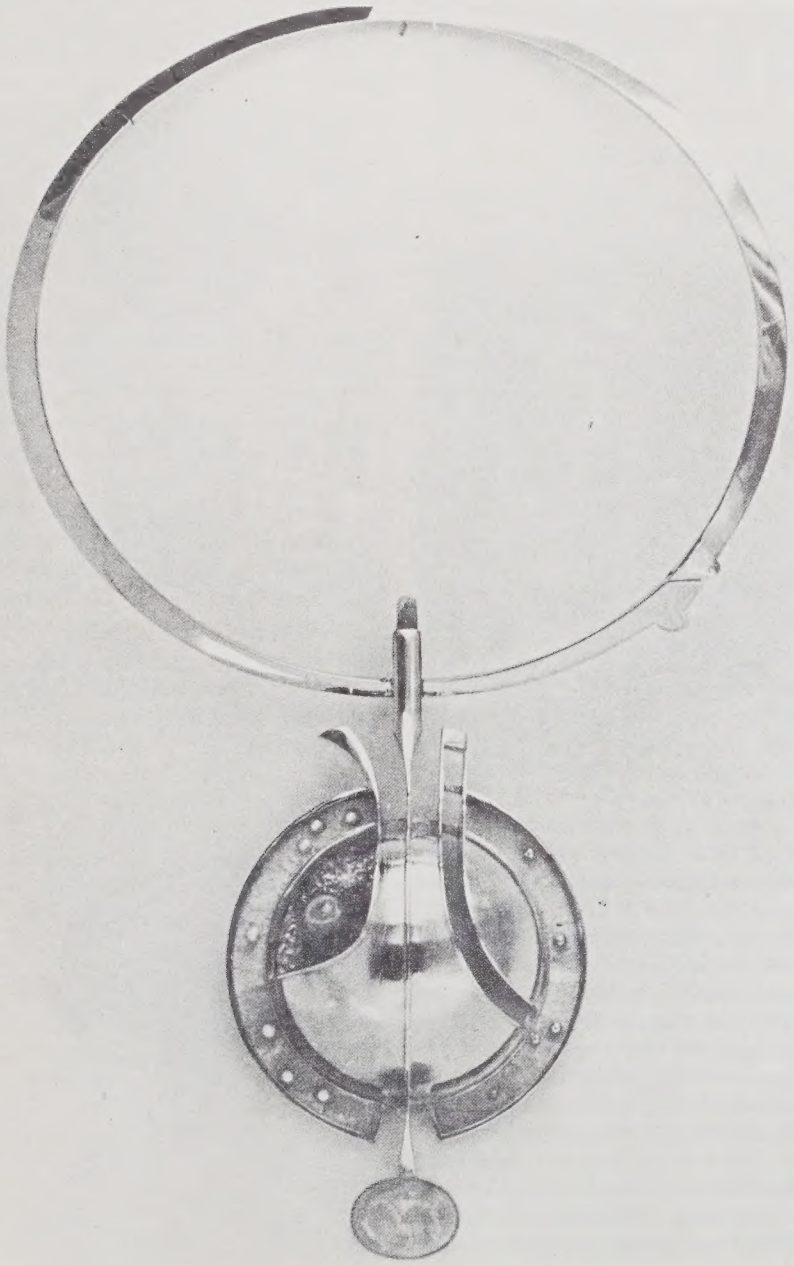
The College of Marin Fine Arts Gallery is pleased to present Contemporary Jewelry & Leather, an exhibition featuring 19 of the countries top jewelers and 7 contemporary leather artists. The show opened March 27 and runs through April 21, 1978, on the Kentfield Campus, in Marin County, CA.

This is an opportunity to view a major assemblage of contemporary jewelry and metalworks in a range of techniques and styles. Four to five works by each artist will be shown and a limited number of black and white catalogs will be available. Featured artists are: Harlan Butt, David Keens, Brent Kington, David LaPlantz, Ruth Laug, Stanley Lechtzin, Marcia Lewis, Richard Mawdsley, Albert Paley, Marilyn Ravenal, Merry Renk, Hal Ross, Carolyn Rosser/Svetovar Radakovich (a collaborative effort), Mary Ann Scherr, Heikki Seppa, Helen Shirk, Lynda Watson, and Kay Yee.

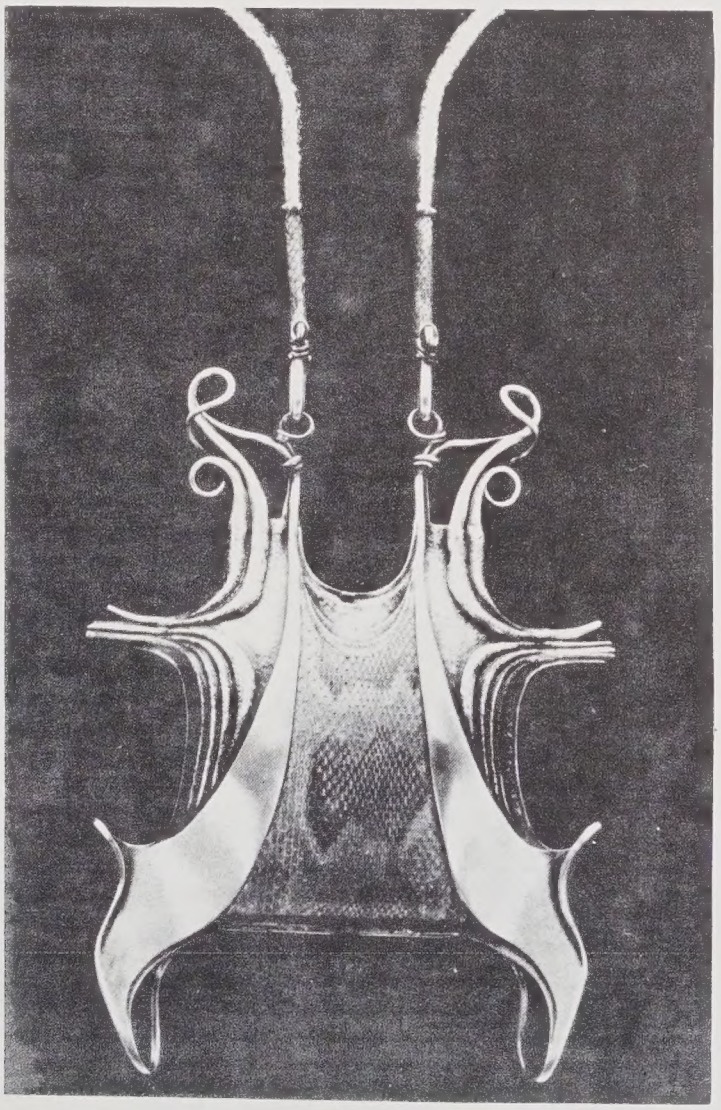
Also featured in this exhibition are works by 7 artists using leather as a sculptural medium of personal expression.

For further information, contact The College of Marin Fine Arts Gallery, Kentfield, CA 94904.





Hal Ross, "Worlds in Space No. 7", neckpiece, fabricated with rhodochrosite, pearls, goldplated silver, 11½"x3¾"x1½"



Marcia Lewis, "Python Pectoral Purse", brass, plexiglass and python skin, ½"x5"x12"

RECENT WORKS IN ENAMEL BY WILLIAM HARPER
by Michael W. Monroe, Associate Curator, Renwick Gallery of the National Collection of Fine Arts

Mystery. The history of humanity records an endless fascination with the concept of magic, mystery, the undefined. The chaotic pressure of each man's unconscious, his hope, fears, longing, his awareness of his unique personal mystery, draw him to art forms that embody the ambiguity he experiences.

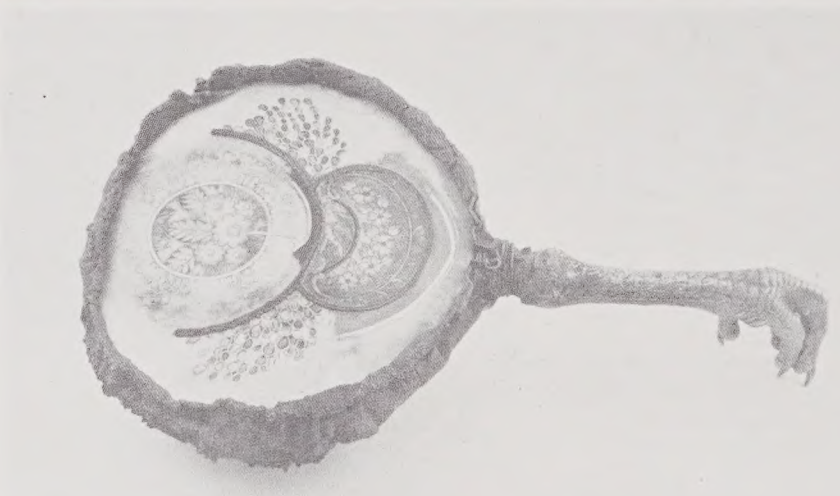
It is the artist-spirit that lives most intimately with the invitation of the ambiguous, the lure of the unexpected and unknown, for the creative process is an on-going search into unknowns, a making, a revising, accepting and rejecting, an inventing of new symbols to communicate universal meanings, feelings, and ideas.

For William Harper, "There is magic in the unknown . . . I attempt to make objects of the unknown." His preoccupation with the magical and mysterious has led him to a sense of affinity with primitive African art as well as a respect for complexities of Islamic design.

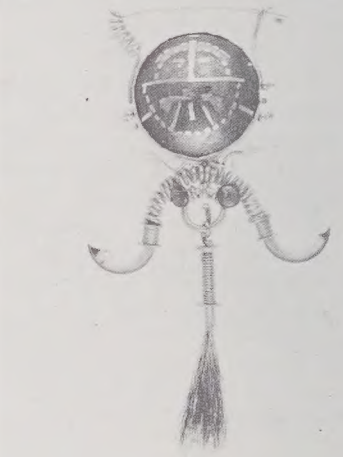
His desire to communicate an aura of mystery necessitated a choice of an appropriate means of expression to give life and form to his ideas; his choice was enameling, specifically, cloisonne. "I do not think of my work as enamel per se; that is, I am not primarily motivated by technique, but by an idea. The technique of cloisonne enamel happens to be one with which I feel extremely comfortable and facile and can therefore draw upon to express visual thoughts."

Cloisonne is derived from the French *cloisons*, meaning "partitioned areas," a reference to the fact that each enamel color is enclosed in a space or cell formed with wire.

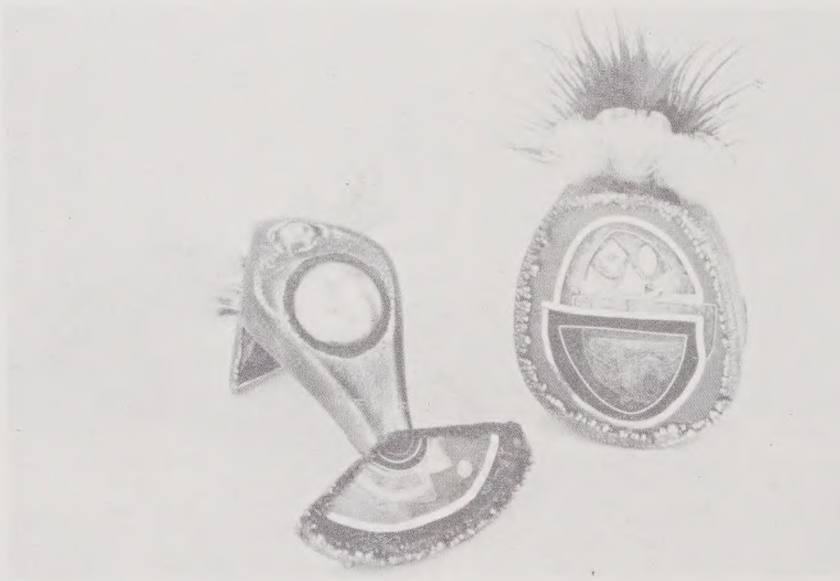
William Harper creates transparent or opaque pools of color caught in silver and gold *cloisons* and then unexpectedly places them in juxtaposition with such disparate materials as shells, bones, teeth, feathers, mirrors, hair, and plexiglass. The surprise object, an assemblage of material, holds and invites the viewer, suggesting further secrets, unresolved mystery.



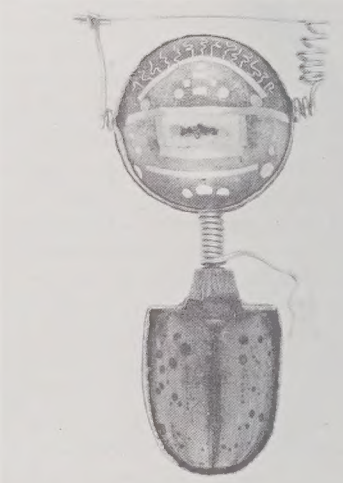
William Harper, "Rattle for a White Witch", gold and silver cloisonne enamel on copper, electroformed copper, mirror, pebbles and cast silver-bronze, 2x12x5"
–photo by Evon Streetman



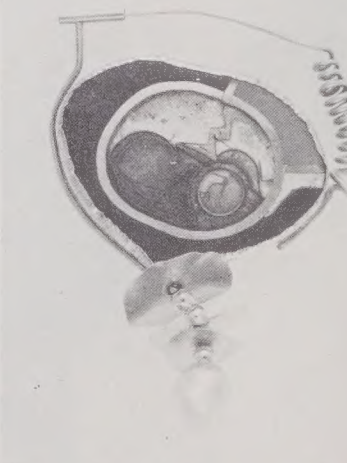
William Harper, "Pagan Baby No. 2: Red Fetish", gold cloisonne enamel on fine gold & fine silver, 14k and 18k gold, garnets, fresh water pearls, teeth, and hair, ¾x4x2½"



William Harper, "Two Magic Amulets", gold and silver cloisonne enamel on copper, electroformed copper and silver, fine silver, 14k gold and feathers, 1x3x1¾", 1x1½x1"
–photo by Evon Streetman



William Harper, "Pagan Baby No. 6: The Scarab", gold cloisonne enamel on fine silver, 14k and 18k gold, sterling silver, shell, fresh water pearl, ½x3¼x1¾"



"Mystery Pin No. 2", gold & silver cloisonne enamel on copper, 14k and 18k gold, sterling silver, bronze and baroque pearl

Puzzles, amulets, rattles, beads, pins – all are reflections of William Harper's exploration of a central theme: mysterious complexity. This theme, says Harper, is intended "to catch and hold the viewer: the more one has to look at, the more he wants to see; the more he sees, the more he is forced to look. A beautiful complexity. It is just this complexity that has provided the chief impetus in the search for an interaction of surface and form in my work in enamel . . . to catch the viewer, to hold him while eyes explore the many secrets to be found."

Mystery, a fascination.

William Harper was born in Bucyrus, Ohio, in 1944. He did both undergraduate and graduate work at Western Reserve University, Cleveland, Ohio, at the same time undertaking advanced work in enameling at the Cleveland Institute of Art. His work is represented in collections of major museums in the U.S. He has exhibited and won awards nationally and internationally and is currently an associate professor in the School of Visual Arts at Florida State University in Tallahassee, FL.

(This show terminated March 26, 1978.)

WINTER '78 ACC/SE WORKSHOP AND ASSEMBLY, February 3-5
ELEVEN UPDATES/SLOCUMB GALLERY, February 1-28
by Debra Gold

East Tennessee State University was a flurry of activity for two days as 240 crafts people from all over the Southeast ignored impending snowstorms and potentially hazardous roads to attend Winter '78. This was the first craft conference ever sponsored by the ETSU Art Dept. and featured six media workshops including Enameling with Bill Helwig and Stone Setting with Jim Meyer. Both gentlemen conducted brilliant sessions and energy ran high during the day.

Other events included an address by Marion Heard on the "Heritage of Crafts in the Southeast", lectures by Michael Lonier and Ken Williams on "Photographing Crafts" and "Color Design in Pieced Quilts", the Southern Highlands Handicraft Guild Bicentennial Exhibition, and numerous films and slides including "Hands", a 1978 Craft Film Award winner.

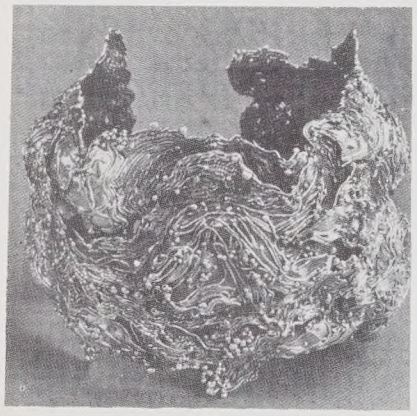
The Slocumb Gallery honored the conference with its Eleven Updates exhibition, featuring the recent work of Arline Fisch, Eleanor Moty, and Marci Zelmanoff in metals. The three offered superb complement to each other, yet the distinction of each body of work was clearly established; each portion of the gallery enlivened in its particular way.

Arline's woven and knitted pieces appeared to float effortlessly on their own and invited tether to a wearer. The purse/belt "Secret Chambers" exemplified this and reflects her fascination with objects of dual purpose. Her bobbin lace cap pinnacled the show with its dramatic white feathers complementing the taut yet open wire work.

Eleanor Moty, pin

ELEVEN UPDATES

Marci Zelmanoff, bracelet, silver



Marci's work takes delicacy to another extreme, with fluid surfaces of sinewy fused wire detailing objects of imposing substance and solidly defined form. The verge on entanglement looms, though in each case, her concerns with mass and intricacy are resolved. The exploitative use of color is appreciated in her work.

Eleanor's pieces, stated with integrity of craftsmanship, offer subtle juxtaposition of crisp form and ethereal image, both in photo-etched materials and polished stone panels. "Lightning Box" highlighted the display as it entranced the viewer with impeccable attention to organization of color and materials.

The exhibition served as a focus during the conference, as particpants found themselves gravitating to it for periodic inspiration; an appropriate lodestone for the gathering of craftspeople at Winter '78.

PASSING OUT
by Graham Hughes

A Exhibition of Student Work
Goldsmiths' Hall, Foster Lane, London
February 14—March 3, 1978

This is the second "Passing Out" exhibition at Goldsmiths' Hall. It represents some of the best work done during 1977 in the 19 principal metalwork schools throughout the country by students mostly in their passing out year. Names and schools are listed overleaf.

"Passing Out" cannot be comprehensive — some represent technical craft exercises not suitable for exhibition. But we hope our small show is a fair representation of some of the most interesting jewellery and silver made in this country's spendid art schools. We hope to give a general flavour of the vision of students today, upon which the future of the craft so closely depends. It is impossible for any single person to see all of the end of term diploma shows at all these schools because they all happen at once. "Passing Out" introduces us to the future of British metalwork.

Each school has its own aims and syllabus, too complicated to summarise here; Chesterfield for instance specialises in traditional silversmithing techniques for a short training period. Sir John Cass and Medway teach the skilled apprentice silversmiths and jewellers in the home counties, often for most of their five year apprenticeship period. The Central School specialises in jewellery, often with superb enamels. Before students go to the post graduate Royal College of Art, they have usually already completed a three or four year course elsewhere. This diversity between different schools makes it unfair to compare their exhibits too closely: each is aiming in a different direction with different material. Conversely, this unique opportunity to see all the schools together, shows in an encouraging way, how varied they are.

The Company, with its Crafts Committee and its Technical Advisory Committee, has extensive contact with education, training and research in silver and jewellery. Details of the courses available in each school are available at the Hall.

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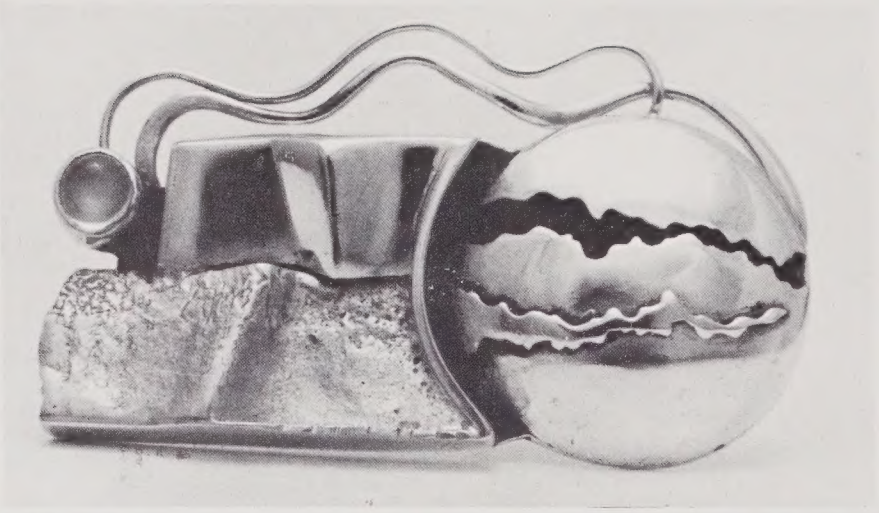
Michael Parkinson, teapot, Sheffield School

Mark Knipe, brooch, sterling silver, 14k gold, moonstone, reticulation



PRECIOUS METALS
by Betty Turino

THE NATIONAL METALSMITHS INVITATIONAL—March 5-April 15

The work of five jewelers was on view at The Yellow Door Gallery of American Crafts in Tenafly, NJ from Nov. 19 to Dec. 31. Each displayed a distinctive personal style, which made for an interesting collection — about 12 to 15 representative pieces from each exhibitor.

Mark Knipe of New Hampshire contributed pendants, pins and rings in arrangements of shape, texture, form, color and line. They are usually multi-metaled (copper, silver, gold, sometimes with a stone, sometimes enlivened with polymer resins). The pieces are small in scale, elegant and have something of the feeling of abstract landscapes. A ring of silver employs texture transfer techniques. The face is slightly recessed within its rectangular "frame" and a mini-scene suggesting hills is created with copper, brass, and silver in undulating layers against an oxydized silver background. A pin using reticulation and hollow form construction, juxtoposes a convex circular form with a semi-rectangular bar in two segments — the upper polished, the lower textured. The circle has a narrow jagged slash across its upper surface, and the cutout strip is fused to the lower half of the circle. The circle and the bar are united by two wavey gold strands, anchored at one end of the bar with a moonstone. Mark has exhibited extensively throughout the East, most recently at the Arts and Science Center in Nashua, NH. He serves on the governing council of the League of New Hampshire Craftsmen and on its Metal Standards Jury.

Pahaka, "Flying Pin No. 9094: Study in Iridescents", sterling silver, pyrite, black onyx, beetle blue baroque pearl, Phillipine pearl, 3¼"x5½"

PRECIOUS METALS

Pahaka, a New Jersey craftsman, is a strongly individualistic artist. None of her designs could be mistaken for anyone else's. The core of her work is a collection of pins, which she has dubbed "Flying Pins". The collection was begun in 1972, and she estimates she now creates between 40 and 50 new pins each year. They are constructed of jointed sections of silver, gold, precious and semi-precious stones, usually in combination. They also combine textured and highly polished surfaces, and they definitely appear to be winged. They are light weight as they use negative space as part of their design. They move as their wearer moves, can be pinned in place of a pendant, and thus can be adapted to any neckline. Also shown in this collection were a bracelet and pendant which echoed the "Flying Pin" designs; rings and crescent shaped earrings stamped with miniscule "p" (which she also uses to texture many of the pins). Pahaka studied at Ohio University and worked with Glenda Arentzen before setting up her own studio. Her work has been shown at the Philadelphia Museum of Art and the Newark Museum, as well as many Metropolitan area galleries.

Marian Jordan, Cleveland, Ohio, creates simple solid designs and often incorporates interesting stones. One neckpiece with an asymmetrical line, combines brass, copper, sterling and a Mexican opal and was cast from pieces of Ponderosa Pine bark. Another gracefully shaped silver collar carries a minimal touch of etching in a traditional design and features a detachable pendant set with sodalite.

Kit Schwitzer of Tucson, Arizona, makes jewelry which reflects the intense color of the southwest. He uses every species of native stone, cuts them flat and sets them in interesting patterns in silver rings of uncomplicated shapes and construction and sized generously to make the most of the natural material. His bracelets are much more complex. In one, a heavy, silver cuff is inlaid with vertical bands of ironwood of varying widths, separated by pencil lines of bone. A wider section of turquoise is set slightly off center and is echoed by a narrower band of turquoise toward the under side of the cuff. The ironwood is beautifully grained and carefully chosen for light and dark color contrast. Kit is a painter as well as a jewelry maker, and his approach to stone setting is not rigidly geometric, but seems to be an extension of his painting experience.

Yoshiko Yamamoto, Boston, Mass., works primarily in 18k, 22k and 24k gold, and precious and semi-precious stones. This exhibit featured a beaten gold neckpiece with pendant set with one small and one large pearshaped watermelon tourmaline. A companion piece, a ring, had two tourmalines set in the textured surface of its irregular rectangular form which had a smoothly reticulated edge. Another necklace used rough cut amber interspersed with small pale green peridot beads finished with one of her unusual clasps, a narrow, jointed 3" strip of matte finished silver overlaid with dabs and dashes of matte yellow gold. A pair of green gold earrings, ¾" discs, were brushed in the center with turquoise enamel on one side, Chinese red on the other, the enamel centers then set off with tiny clusters of what looked like gold dust. A lightly brushed, slightly fluted 22k and 24k setting of a large rutilated quartz was another outstanding piece by this artist. Yoshiko teaches at the Boston Museum School, and exhibits in a gallery on Nantucket in the summer.

The National Metalsmiths Invitational is a metals exhibition sponsored by the faculty of The Creative Arts Workshop. 120 pieces by approximately 70 artists from all parts of the country will be shown. Among those are Hans Christensen, Robert Ebendorf, Arline Fisch, Marcia Lewis, Albert Paley, and Gene Pijanowski.

This juried show of major significance presents the new materials, techniques, and forms constituting the current state of the art. Its purpose is to draw attention to the broadening scope of jewelry and metalwork as an art form, providing exposure for both recognized and less established artists, and offering an educational experience through lecturers, media presentations, and workshop "hands-on" involvement.

Included in the show are jewelry and utilitarian and non-utilitarian objects — holloware, sculpture and wall pieces. Materials and techniques range from the traditional to the non-traditional with several art styles represented — conceptual, minimal, hard-edge and decorative.

Materials include: precious metals (silver and gold), non-precious metals (brass, bronze, copper, iron, steel, titanium, and aluminum), plastics (acrylic, delrin, polyester resins), stones (precious, semi-precious, and non-precious), paper, ivory, found objects, etc.

Techniques range from traditional repousse, chasing and forging through traditional Japanese metal techniques and newer methods as T.I.G. welding and electroforming.

Of interest to the general public as well as artists/craftspeople were drawings with the artists' work, a lecture commentary on the show, slide lecture open to the public by Gene and Hiroko Pijanowski on "The State of The Art" (they also conducted an intensive 2-day workshop on Japanese Metal Techniques), and exhibition catalogue with black and white photos.

The Metal Invitational is funded by a grant from Connecticut Commission On The Arts through the Conn. Foundations For The Arts, Intergold, Handy & Harmon, Lehman Bros. Engravers, Howard Michaels, and First Bank, N.H.

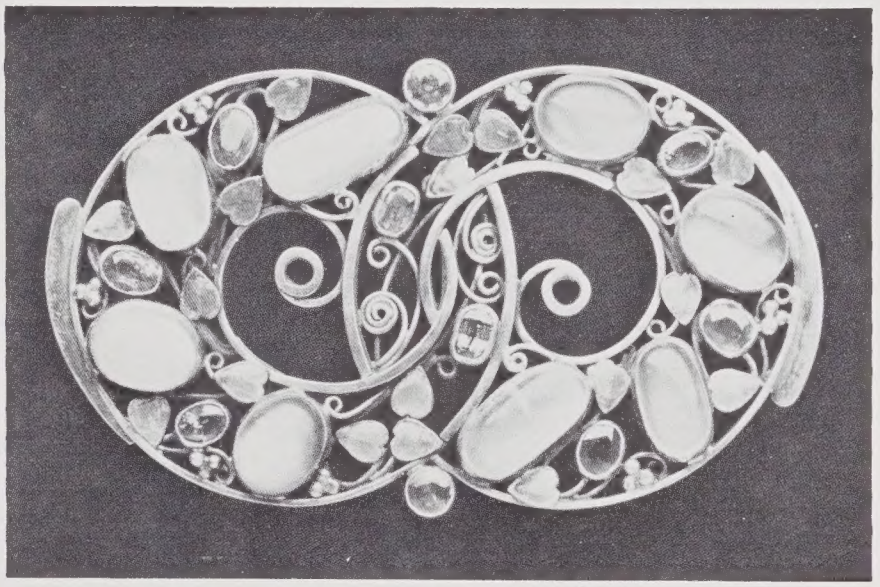
FOREWORD – MINERAL JEWELLERY
by Sarah Hosking

Mineral Jewellery is the third in a series of exhibitions East Midlands Arts are compiling to display jewellery according to its material and not according to its date, origin or style. **Organic Jewellery** showed jewellery made from plant and animal materials; **Metal Jewellery** shows jewellery made from the base and precious metals and alloys, and **Mineral Jewellery** shows items made from precious, semi-precious and decorative gemstones. **Synthetic Jewellery** will complete the series by showing jewellery made from man-made or man-affected materials such as plastics, pottery and glass.

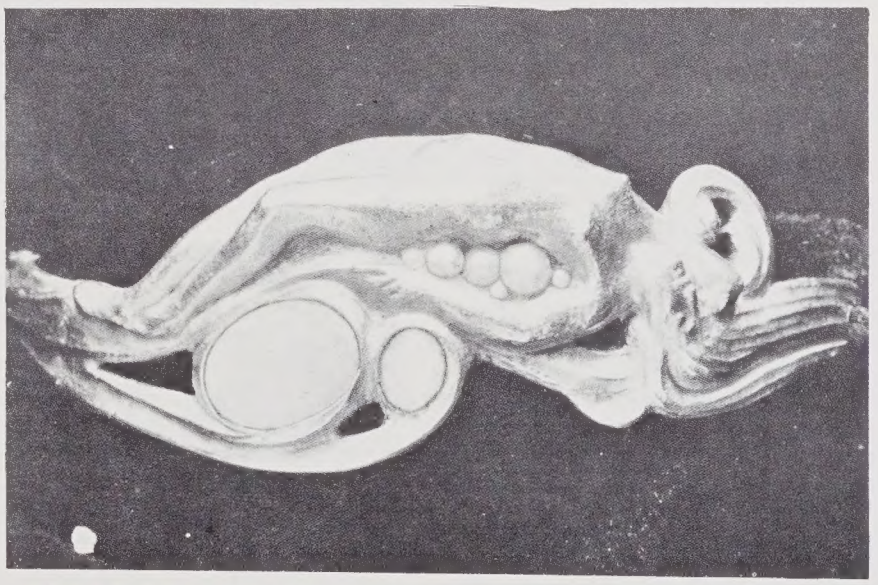
None of these exhibitions are more than a brief survey of each subject because of the limitations imposed by a small, touring exhibition to be moved and redisplayed twelve times. These limitations affect **Mineral Jewellery** most because gemmology is a wide subject and jewellery made from gemstones relates closely to the location, technology and culture of men of all periods. A comprehensive history of **Mineral Jewellery** could be one approach to a history of man.

The criteria for inclusion of each item is this exhibition has been rather different from that used in the other two so far compiled. It was possible in **Organic Jewellery** and **Metal Jewellery** to include several items representing each category because the number of categories was comparatively small. Although the gemstones in **Mineral Jewellery** were limited to those most frequently used for jewellery, even this limited category necessarily included many natural varieties of gemstone which was then extended by those stones that are artificially stained and coloured. Add to this the technology needed to mine the gems and work them, the iconography engraved on them, the beliefs and superstitions engendered by their use, the value attributed to them and the fashions inspired by them, and the subject can scarcely be contained between the covers of the mightiest book.

Brooch, moonstones, sapphires and blue enamel, George Hunt 1920-30, Victoria and Albert Museum



Bracelet, water opal and pearls set in gold, Art Nouveau, A. C. G. Jahn c1902, Victoria and Albert Museum



MINERAL JEWELLERY
by Hilary Clarke

Introduction

From the lowliest pebble to the most priceless gem, minerals have roused feelings of desire, jealousy, despair and delight in men of all generations. They have adorned both throne and altar and have been the inspiration for murder and roguery. As amulets they became the first established medium of exchange and were an important factor in the spread of early civilisation and, set in jewellery, are one of the oldest of the decorative arts. They were an answer to man's love of intrinsically beautiful materials and his inborn desire for bodily enhancement.

Certain stones have excited the admiration of people of different beliefs and civilisations whilst superstition, religion, society, fashion and historical events have dictated their use.

Due to their hardness and resistance to wear, some gemstones have survived from ancient times, giving evidence of the development of trade. Gemstones were once the exclusive property of the wealthy and privileged but the development of cutting and polishing in recent centuries and the colonisation of many subsequent areas has led to a greater number of gemstones being more widely available. Their use in wear has developed from being mere accessories of dress to the individual jewel in its own right and the wearing of jewels has transferred almost completely from men to women.

Although gemstones have been found in many parts of the world, India and the Middle East, South America and South Africa have been the sources of most gemstones. From prehistoric times until the 18th century, India and the Middle East supplied almost all the gemstones then known to man. It is thought that the value of the early discovered minerals lay in their amuletic powers which served man's superstitious need for strength and protection, a value which continued through the Middle Ages and which survives to a lesser extent today.

Jewellery made from minerals has three main characteristics. One of these is the sculptural quality of an uncut or unpolished stone which has been simply set to be admired for its natural properties. Even worked gemstones which have been facetted and fashioned retain plastic qualities which transmit energy in much the same way as does carved sculpture. A further feature of mineral or gem jewellery is the range of colour, whether natural or man induced. In prehistoric times gemstones must have been the only material apparently to possess constant colour values and perhaps it was this quality that led to their man-endowed values. The third peculiarity is the opportunity for iconography offered by the softer gemstones. Early hieroglyphics, symbols and pictures were engraved on bright coloured gemstones and the drawing has lost none of its clarity unlike drawings executed on fragile paper or plaster. Natural mineral examples have been included in this exhibition to show the state of the minerals as they are mined or found. This has been done partly to exhibit the beauty of many raw materials and also to emphasise the skill needed to fashion them.

This aspect of minerals and their uses in jewellery is extensively examined in the permanent display at the *Institute of Geological Sciences* in London who have generously loaned many of these mineral examples.

Necklace, rock crystal beads, malachite and silver tadpoles, Lexi Dick 1975

FOREWORD—METAL JEWELLERY

by Sarah Hosking

The mineral potential of South America was first made known to Europe by the Spanish conquests of Peru when emeralds were taken back to Spain as part of the share taken by the Spanish Crown. When diamonds were discovered in Brazil at the end of the 18th century, a wealth of other minerals were subsequently discovered in South America. It was these stones which, combined with the improved technology of the 18th and 19th centuries, gave rise to the varied and opulent jewellery of that time.

In the late 19th century a discovery of diamonds was made in South Africa which, with other African States, has remained their prime source in the world to this day and, as in South America, also led to the discovery of other gem minerals.

The discovery of diamonds of gem quality in such quantities, the advance of technology and the improvement in mining techniques and machinery brought the possibility of processing this much coverted gem within reach of many people and led to the extensive and popular use of diamonds in engagement rings today. The mining of gemstones has been developed in many different areas of the world. Amongst these, India is still an important source for some semi-precious stones, Persia for turquoise, and the finest rubies and sapphires come from Burma and Ceylon. The finest emeralds, aquamarines, and topaz are still mined there but certain sources have dried up and others have proved uneconomic. Compared with the vast areas of sophisticated diamond mines in Africa and Russia which are gradually being developed, it is no longer a commercially worthwhile proposition to mine for diamonds in India or South America.

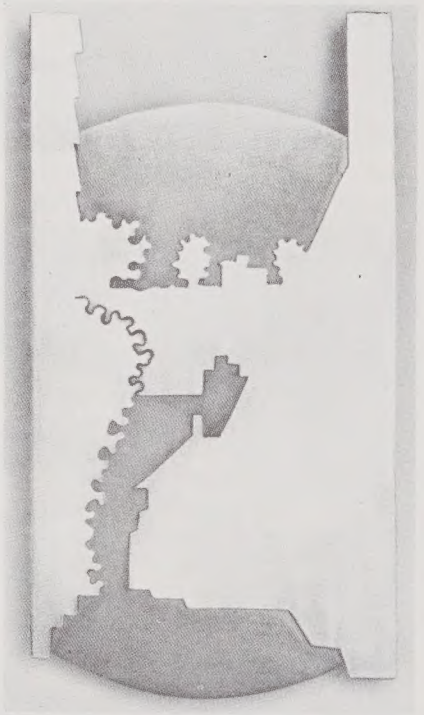
Throughout history gemstones, if mounted, have usually been set in either silver or gold, the worked metal and the gemstone forming the jewel. The discovery of platinum in the 19th century and its popularity and use with the newly mined diamonds from South Africa in the early part of this century led to the prominence of the gem or gems in jewellery being used with little or no apparent setting to be seen. This style still survives and has increased in severity, the emphasis being on the cut, quality and colour of the stone, a style which it is believed by some to show the gemstone to its best advantage and value.

In contrast, this fashion of comparative austerity in the setting of gemstones has encouraged modern craftsmen to experiment and create jewellery using both traditional and newly discovered methods, metals and gemstones. These can be used as natural crystals, facetted or cut as cabochon stones, the design of the complete jewel being based on the shape or pattern of the gemstone.

The vitality of the work of these craftsmen differs from their predecessors and will reflect an aspect of our age, playing an interesting and important part in the history of jewellery.

Geographical and scientific discoveries have increased our knowledge of natural stones and, through research, we have learnt to synthesise certain gemstones. These imitations and synthetics may confuse and even have an attractive quality of their own, but natural stones have mineral imperfections and individual qualities which cannot be imitated or synthesised.

Metal Jewellery is the second in a series of exhibitions we are compiling to display jewellery according to its material and not according to its date, origin or style. **Organic Jewellery**, which toured the East Midlands as well as showing in London and Birmingham, showed jewellery made from materials that were once either a plant or an animal. **Metal Jewellery** has been selected from the base and precious metals as well as alloys and new metals so far mainly used in industry. **Mineral Jewellery** is to show



the precious and semi-precious stones used in jewellery and the series is to be completed with **Synthetic Jewellery** which will show a selection of jewellery made from man-made or man-affected materials such as plastics, pottery and glass.

None of these four exhibitions are more than a flirtation with each subject since the limitations of a small touring exhibition do not allow an exhaustive study of the subject. However, these exhibitions will have succeeded if they prompt an interest in the versatility and invention of jewellery past and present and equip our audience to look with more knowledge at jewellery whether in museums, in modern jewellery exhibitions or in the windows of High Street jewellers.

Most of the historic items selected for **Metal Jewellery** are British and date from the 18th and 19th centuries. We have scarcely nodded at the East, far or near, or at Asia, Africa or the Americas. Prehistoric, classical and mediaeval jewellery is scantily represented because it is rare and fragile. However, we have made a wide selection of rings from these periods, including rings to symbolise love's union, rings to carry a seal, to say your prayers or to carry an engraved motto. Some items have been included which are not strictly jewellery but are worn either as badges or carried as a case for cards or as a cigarette lighter or worn as an accoutrement for arms. These have been included as they may represent a period for which no jewellery was available, such as the selection of mediaeval Pilgrim badges, or because they represent a metal or technique not generally used in jewellery, such as the Japanese items.

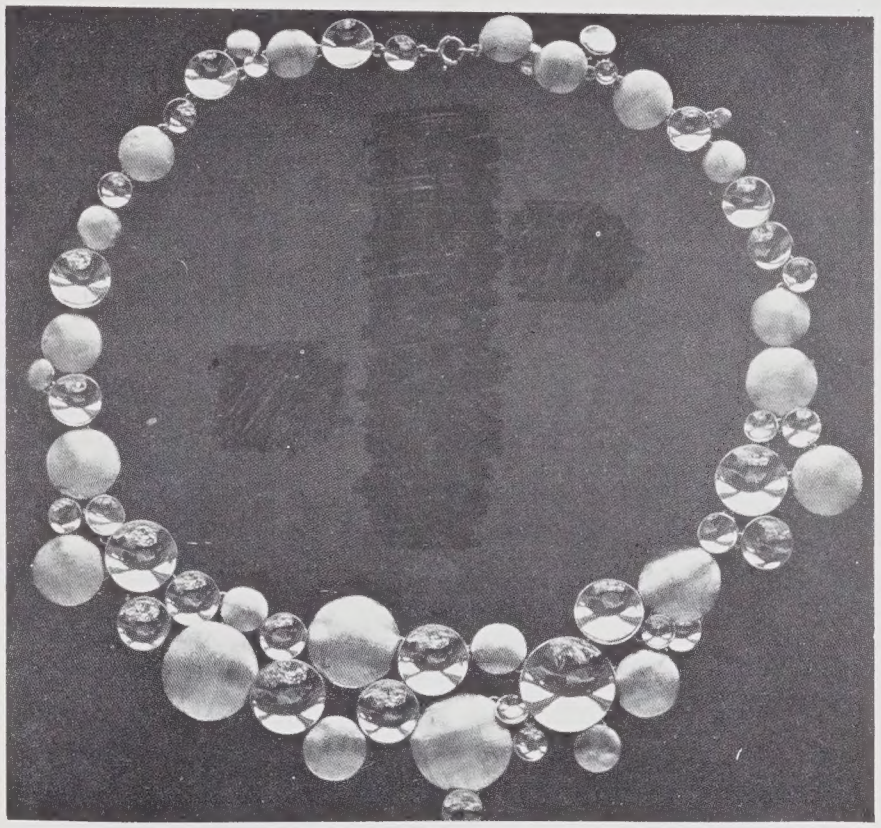
Thirty-five modern jewellers were invited to contribute work apart from work selected from modern jewellery collections. Although these jewellers range from those who are well known as designers to students who were selected from art college exhibitions, they have all been invited because of the use they made of metals. So, metals have been heat-treated, sand-blasted, inlaid damascened, carved, bast, etched, drawn into wire and woven into earrings, pendants, necklaces and rings and things.

Organic Jewellery and **Mineral Jewellery** included or will include some of those materials from which the jewellery was made. So we included tusks, turtle shells and amber for the organic jewels and **Mineral Jewellery** will include jade, crystal, quartz and diamonds as they are found in mines or on the earth's surface. For **Metal Jewellery** it would be less appropriate to include lumps or iron or copper ore as they are before being smelted. Since these materials have initially no aesthetic appeal and the resulting jewellery is primarily the outcome of human treatment and manufacture, we offer only the jewellery and not the lumps of dark earth and stone from which it was beckoned.

Ingeborg Bratman, pendant, 18ct red, white, green and yellow gold

METAL JEWELLERY

by Brian Beaumont-Nesbitt



John Donald, necklace, 18ct red, white, green and yellow gold damascened onto 18ct green gold

Introduction

In Homer's day the Greeks used to immerse a greasy fleece in the river and wash gravel over it when any gold would cling to the wool and the lighter pebbles would be washed away. More recently a similar technique was used to pan for gold in the Californian gold rush of 1849.

Few metals are found in such a pure state and most have to be painfully extracted from ores, which may be mined deep underground or far from civilisation, before being sold at prices which reflect both demand and the purity of the original ore (copper ores contain only about 1% of the pure metal).

Gold is an ecologically ideal metal because none of it is ever thrown away, and there used to be a tradition in the jewellery trade that when the boss wanted to take a holiday, he would burn the floorboards in his workshop and recover enough gold from the dust and filings to have a very good time. Other metals can also be re-cycled, though this may vary from the relatively simple problem of extracting the silver from X-ray film to the more complicated chore of sorting out the different metals in a car's engine.

Alloys

Whether by accident or design primitive man found that one of the easiest ways of refining many metals was to smelt the ore in a furnace until all the impurities were driven out. They also realised that better use could be made of each metal's individual characteristics if it was mixed into an alloy such as bronze.

Some bronze was probably smelted direct from ores containing a mixture of copper and tin, while the earliest Greek and Egyptian jewellery was often made from a natural alloy of gold and silver called electrum, though today's alloys are usually made from metals which have first been separately refined. Perhaps the most famous alloy used in this country is sterling silver, which the law has decreed for several centuries must contain at least 92.5% pure silver; this is usually alloyed with copper to maintain the appearance and value of the silver, while making it roughly twice as hard.

Noble Metals

Gold, silver and the platinum metals are known as *noble* metals while all other metals are churlishly dismissed as *base* metals and, rather as only the mediaeval nobility could bear arms, so today only the three principal noble metals are allowed to carry hallmarks.

A noble metal is resistant to atmospheric or chemical corrosion which, as the Pharaohs realised several thousand years ago, means that gold buried in a tomb will last until eternity. Silver is less noble and will tarnish in the sulphurous atmosphere of Hades or some modern industrial city, but platinum is so resistant to chemical attack that it is unaffected by boiling acid.

Precious Metals

The noble metals are also more commercially referred to as *precious* metals, which is partly a reflection of their value: gold has many similar characteristics to lead, but costs about 10,000 times as much. It is also an historical reminder that gold and silver were once one of the main forms of portable wealth with an advantage over precious stones because they could quickly be turned into coinage of varying sizes and denominations.

Although gold sovereigns are no longer used to pay bills, jewellers still have to compete with bankers (and to a lesser extent with dentists) for supplies of their raw material, and there is increasing competition from all the people who have lost faith in the value of paper currencies.

Besides their resistance to corrosion and high intrinsic value, the noble metals behave like perfect gentlemen in the jeweller's workshop where they are relatively easy to cast or hammer into intricate shapes. They naturally have a good colour (silver is the whitest of metals, gold is the only pure metal to be naturally yellow) and can be quickly polished to a very high finish. And though all that glistens is not gold, the precious metals have a very high reflectivity so that their colouring and polish are shown to maximum advantage.

Consumer Protection

Inevitably the people who could not afford jewellery made from noble metals have had to look elsewhere: the exquisite Berlin iron jewellery was made from blackened cast iron, while the finest cut steel jewellery was traditionally fashioned from used horseshoe nails. Others devised ways of covering base metals with a skin of precious metal or, like Christopher Pinchbeck, invented alloys which might deceive the unwary.

To protect the consumer, in 1300 a statute of Edward I decreed that no gold or silver ware could be sold until it had been tested and marked at Goldsmiths' Hall in the City of London. This hallmarking system laid down the sterling standard as the minimum for silver plate (domestic utensils and drinking vessels) and, as it was already in force for the coinage, any great lord who ran short of cash could melt down some plate and have it converted into coin.

The same statute established the 'touch of Paris' as the standard for gold articles because, like silver, gold is too soft to be used alone and must be alloyed with other metals which may affect its colour or working properties. The Assay Offices, which carefully test the purity of gold jewellery, maintain four standards which are traditionally measured in carats, though they can also be expressed as a percentage or in parts per thousand.

Fine or pure gold would be 24 carats, so the 18 carat standard used for more expensive jewellery is 75% pure gold, being made from an alloy in which 750 parts per thousand are fine gold. The cheaper jewellery manufactured in 9 carat gold is only 37.5% fine, and items marked *Solid 9ct Gold* are made from an alloy containing only 375 parts of fine gold to 625 parts of other metals. Another way of extracting the most jewellery from the smallest quantity of gold is to make it first from some base metal before covering it with a thin film of gold, but such costume jewellery cannot be hallmarked, nor can a shopkeeper describe it as *gold* jewellery.

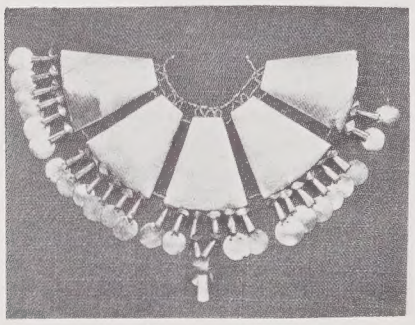
The British hallmarking laws were revised from January 1975 when platinum first became subject to the same system as gold and silver, though with a single standard of 95% purity. Platinum is even more expensive than gold, which traditionally costs about twenty times as much as silver; their weights used to be measured in Troy ounces, which were slightly heavier than the ordinary ones, though grammes are now more generally used.

Consumer Satisfaction

The hallmarking system protects the consumer from buying sub-standard wares or base metals tricked out as precious metals, but it cannot protect anyone who tries to buy jewellery as an investment in bullion, reasoning that if all else fails the precious metal can be melted down and sold.

The cost of the metal will probably be doubled by the man hours required to turn a lump of bullion into a piece of jewellery, to which the manufacturer must add his overheads and profit, before the retailer applies his own mark-up and VAT. The finished jewel sells for three or four times its melt value, and a better economic argument for buying jewellery may be the cost of fine craftsmanship, which seems to increase more steadily than the price of fine gold.

This exhibition illustrates the range of metals used to make jewellery in different parts of the world and at various periods in history, suggesting that the intrinsic value of any metal is less important than the artistic inspiration which transmutes it into jewellery.



Necklace, low quality silver alloy. Argentina Merseyside County Museums

Hallmarking Act 1973

Under this Act articles made partly of precious metal and partly of base metal cannot be hallmarked and consequently may not be described in the course of a trade or business as consisting partly of gold, silver or platinum.

Some of the articles described in this catalogue could not be described as consisting partly of gold, silver or platinum if they were described in the course of a trade or business or offered for sale in the course of a trade or business.

THE EXHIBITS

Pure metals are seldom used in jewellery but are more often *alloyed* with other metals to provide an optimum mixture of cost, colour and mechanical properties. A jeweller can buy gold in four standards of purity, each in four different colours, and still choose an alloy which will cast well or have specific working properties.

Apart from copper and gold, most jewellery metals are grey or white. They are usually *malleable* (can easily be hammered out into thin sheets) and *ductile* (are quickly drawn into fine wires). The *specific gravity* indicates the relative weight of each metal and the *melting point* is significant in most manufacturing operations.

The exhibits have been chosen to illustrate the wide range of metals used in jewellery with minimal interference from organic, mineral or organic substances. Where more than one metal is used the jewellery has been classified by the most significant metal, for example, silver gilt would count as gold, but silver would include pieces with gold detailing.

Unless otherwise stated the exhibits are British. Dates have been given as precisely as the documentary or visual evidence allows but omitted where they can only be assumed as, for example, with most of the ethnographic material. Pairs of earrings have been catalogued as "earrings".

The catalogue includes the sources from which each exhibit has been borrowed. If only the designer's name is given this implies that he or she still owns the jewellery. The names and addresses of these designers are listed together with all the museums, galleries and private collections who have generously loaned material for this exhibition.

1978 DIAMONDS TODAY AWARDS PRESENTED IN NEW YORK

by Beth Keillor

The 1978 Diamonds Today awards were presented to 23 American jewelry designers on February 5 at New York, New York, a Manhattan discotheque. More than 300 members of the jewelry trade and press attended the presentation, which was highlighted by a multimedia production focusing on the winning designs.

Entrants were invited to submit one piece in each of six categories for women's jewelry. Each entry was evaluated for the quality of workmanship, originality and artistic merit, wearability and relevance to today's lifestyles. Although there were no limits on the number of diamonds used, carat weight was generally restricted to the ¼ to 2-carat range.

The panel of judges included jewelry manufacturer, Julius Cohen of Julius Cohen, Inc.; diamond cutter and wholesaler, Peter Kaplan of Lazare Kaplan International, Inc.; Design Director, George O'Brien of Tiffany & Co.; and advertising executive, Jerry Siano, Executive Vice President and Creative Director of N W Ayer ABH International. Judges were invited to select as many pieces from the competition as they deemed worthy of recognition. Of the more than 250 pieces entered, the judges selected 23 pieces.

The Diamonds Today awards collection is just eclectic enough to defy generalization. The winners used from one to 47 diamonds in precious metals with highly polished and sandblasted finishes. Although the winning pieces are definitely contemporary, the inspiration ranges from traditional to futuristic. Designs chosen as the ideal in today's diamond jewelry might be called antique, representational, geometric or galactic.

Of the winning pieces with a modern feeling, M & J Savitt's galaxy ring is certainly unique. The ring consists of a wide band of sandblasted white gold punctuated by pierced holes and seven diamonds of varying sizes. A gourmand might describe the ring as having the appearance of Swiss cheese. Jose Hess of Flaircraft created a "heartquake" necklace, a gold cylinder fractured to reveal a 75-point brilliant cut diamond at its center.

In a more figurative vein, Schuler McTeigue, Inc., adds a delicate touch with a miniature hummingbird sipping nectar from a flower. The bird is portrayed in flight and the entire body, wings and bill are covered with 32 diamonds set in yellow gold and platinum. Theodora's gold pin evokes a nostalgic mood with a miniature model of a touring car rolling along a high-

Camelia Jewelry, Inc. diamond necklace –photo by DIC

Timothy Fidge, gold and diamond ring
–photo by DIC

Martinez Creations, Inc., ring, gold and diamonds
–photo by DIC

DIAMONDS INTERNATIONAL
1978

way paved with 47 diamonds. Martin Gruber's winner for Nova Stylings seems to be a derivation of an Egyptian hieroglyph — the symbol of the powerful, all-seeing eye. Drawn-out in yellow and white gold, the pin is set with a brilliant diamond of nearly one carat.

Kaspar & Esh won an award for their diamond bar pin designed in a manner reminiscent of the 20's. Sixteen round diamonds are aligned on a yellow gold bar with an elegant touch at the center — an oval cut diamond to accentuate the length of this classic entry. Martinez Creations, Inc., divides a six-sided kite-shaped ring into 12 triangular sections of diamond pave.

Two of the Diamonds Today winners included colored diamonds in their entries. Harout Yepremian's ring focused on a 1.33 carat yellow diamond. The brilliant diamond is wedged in a giant V-shaped crevice of yellow gold. Jonathan O. Parry incorporated nine colored diamonds from yellow to amber in his graceful, oval-domed gold ring.

The two winners in the earring category designed hanging pendant styles. Deborah Taube for Pijon, Ltd., kept the scale very small, with a tiny group of three diamonds suspended from a swinging bar. Jeffrey J. Wachler conceived an earring design featuring hanging emerald and round diamonds encased in a gold frame resembling Eastern wind chimes.

Whitney Boin, necklace, gold and diamonds
–photo by DIC

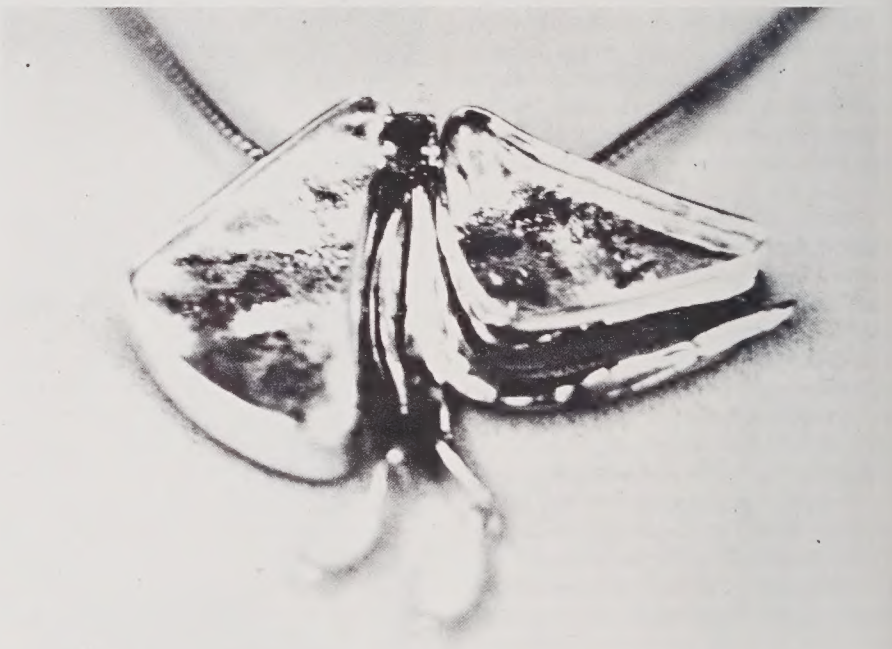
Many of the winning pieces have a decidedly delicate feeling. Whitney Boin sprinkles 26 diamonds in a casual cluster. His necklace allows light to play on the small diamonds, creating a sparkling illusion of movement. Camelia Jewelry, Inc., created a fantasy necklace of diamond drops on a length of gold chain which may be wrapped around the neck once or twice. Joan Monicaexpressesher design direction with a diamond pendant. A simple gold tab with three graduated diamonds is suspended from a chain. The Rothenberg Collection employs both polished and sandblasted gold finishes in a winning necklace. An elongated loop cradles one brilliant diamond for a sensuous shape and a luxurious look.

An essential geometric combination lends great appeal to the winning necklace by Fran Mandel for Francesca. The looped snake chain is caught by a slide composed of four baguettes and eight round diamonds. The bars of the diamonds on the adjustable slide are carefully positioned to catch and reflect light by day or night. Ronald J. Rousso of Nova Plus won an award for his white and yellow gold wheel bracelet. Five of the spokes contain three diamonds each for an enduring design to be worn with assurance anywhere. Perfect symmetry is achieved in Michael Bondanza's bracelet. In keeping with the "less is more" philosophy, a brilliant 45-point oval diamond is encircled in gold and wrapped around the wrist by two narrow gold wires. Joseph Dollinger for Regnillod, Inc., uses an open cube to trap a 1.31 carat emerald cut diamond in his winning ring.

Timothy Fidge won an award for his diamond ring which features a 1.12 carat diamond in a raised sculptural setting. Andrew M. Pohlmeyer used a thin slice of gold to highlight his winning diamond ring. The diamond itself is set on the end of a small baton which rotates within a cut-out space. Those who favor a tailored approach will appreciate Henry H. Harteveldt's winning bracelet. A 75-point brilliant diamond is set in a bezel and slipped on a lizard strap for a timeless look to complement a wrist all year round. This diamond design is easily converted to a stick pin — simply slide the diamond off the strap and screw in a pin. Glenda Arentzen revives the classic combination of jewelry and scarves with a diamond scarf ring. A feeling of containment is created by her slide arrangement of five narrow finger-like strips of gold sparked by five diamonds.

The Diamonds Today competition was established in 1970 by the diamond Information Center on behalf of DeBeers Consolidated Mines, Ltd., to encourage innovation in diamond design and recognize designers of diamond jewelry reflecting fine workmanship and fashion merit.
(For additional information concerning this or future competions, write: Diamond Information Center, N W Ayer ABH International, 1345 Avenue of the Americas, NY 10019

METALSMITHS IN BUSINESS--
BALTIMORE'S WINTER MARKET OF CRAFTS
by Betsy Fuller



Ross Coppelman, pendant, 22k and sterling with emerald, fresh-water pearls

Inner-city Baltimore. . .Mid February. . .The 2nd Annual Winter Market of Crafts. . .Rhinebeck's younger cousin. . .Hundreds of buyers from prestigious department stores, galleries and craft shops all over the U.S. . . . A civic center transformed with elaborate, lighted displays. . .350 professional working craftsmen, who make their living selling what they make, juried from among nearly 2000 applicants. . .An atmosphere of busyness, eager anticipation, prosperity. . . Running smoothly, organized beautifully, by American Craft Enterprises, Inc. . . .

"You run out of superlatives!" "I just can't take it all in." "What quality! It's incredible!"

With an upsurge in public demand for handcrafts, and the increasing number of people turning to their talent for income, the time is right for this contemporary approach to marketing. Scheduled at a time of year when businesses are seeking new sources and making their yearly buying plans, Winter Market attracts the best in buyers and sellers. Though primarily interested in the initial two wholesale days, with the probability of reorders throughout the year, the craftsmen exhibit their work for another 3 days to the retail buying public. Baltimore is indeed fortunate to have so much professional work in one place.

Nice touches like the artists' dining area, the mayor's warm welcome at the press luncheon, a preview benefit night for Baltimore's Museum of Art, a dynamic fashion show by Julie: Artisans' Gallery, and 8 room settings designed by professional decorators using crafts to illustrate the theme, "Decorating with Crafts," all indicated the care, attention and promotion that went into this successful endeavor.

No stranger to innovative craft marketing, Carol Sedestrom, president of American Craft Enterprises, Inc., is a personable, committed promoter of American craftsmen. A.C.E. is a subsidiary of the American Crafts Council and is the arm of the organization that is devoted solely to serving the business and marketing needs of American craftspeople. Although only two years old, A.C.E. presents a well rounded program of services which include the publishing of a monthly business letter, a year round marketing support program, availability of information, advice, guidance, and assistance on business problems, sponsorship of national marketing events, and development of programs tailored to the business needs of organizations and individuals. The Northeast Craft Fair at Rhinebeck and the Pacific State Fair in San Francisco, are two of A.C.E. major events.

"Significant in our shows," says Margel Kent, assistant to Carol Sedestrom, "is the compassion shown by craftsmen for each other." She tells of the state tax man who, witnessing the affectionate reunions and helpfulness among the participants, remarked, "I've never seen so many people come in to a trade show and not be cutthroat." The atmosphere fairly glowed with friendliness.

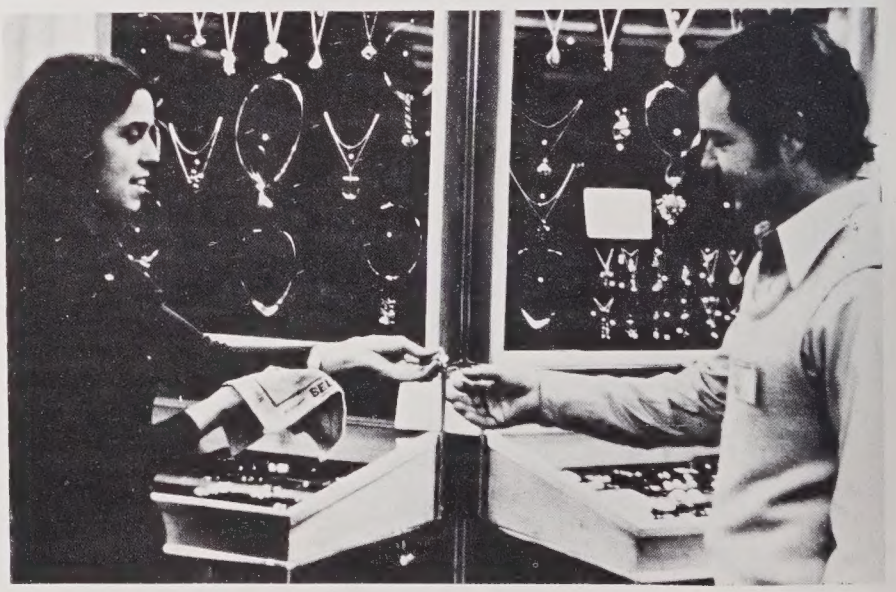
Metalsmithing was well represented and impressive — impeccable craftsmanship, sophisticated design and technique, made this collection the most outstanding of its kind this viewer has seen. Over 80 jewelers working in all media, but primarily in silver and gold, showed their work in "portable stores" a talent for effective display seems equally necessary for these business-minded artists.

And what is it like to be an artist-jeweler in business? How does one spend one's time? Do concessions have to be made artistically? What training is available? These are some of the questions that sparked discussions among craftsmen in two days of interviewing, and in responding to a questionnaire. While not claiming to be all-inclusive, the survey revealed some basic similarities among those who produce jewelry for sale on a large scale, as well as interesting insights into combining art and business.

How do you spend your work week? The overall average of the answers to this question show that a full 50% of working time is spent doing production work. About 25% is spent doing creative design and one of a kind pieces. Desk work takes up an average 9%, selling 6%, and teaching and supervising only 5%. The "Other" category showed 5%, with running errands, research and purchasing specifically noted.

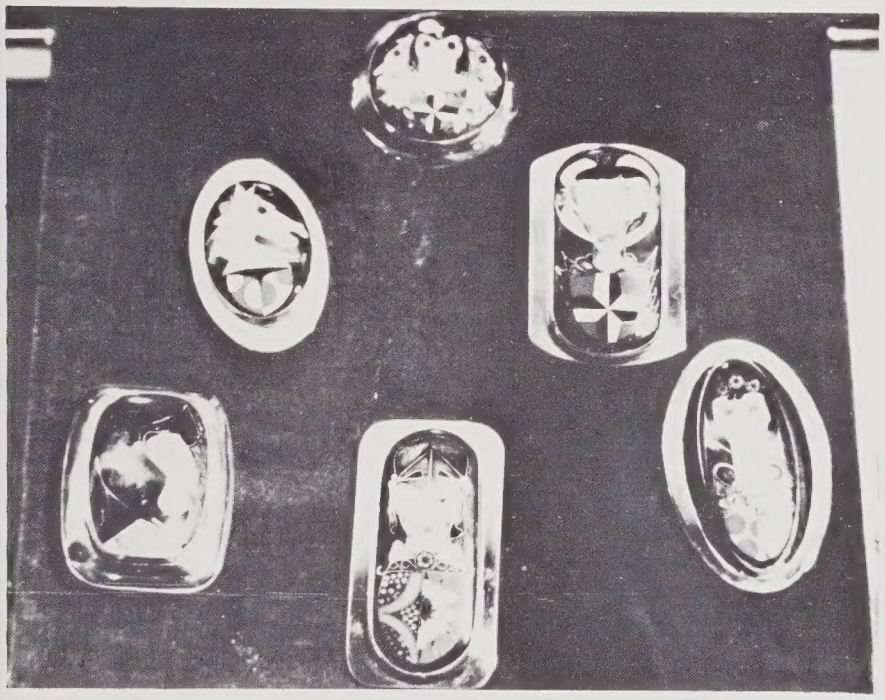
With that bulk of time needed for production work, the jeweler may want help. The desire to be able to spend more time doing creative work was almost universally expressed. Frances Welles, from Rochester, NY, said, "What do you learn doing the 40th piece? You have to keep pushing yourself and doing new things." One enterprising young man spends his day going from caster to polisher to stone setter in New York City. In his role as designer and prototype maker he says, "If it takes me more than 15 minutes to put it together after all my errands, I don't put it on the line." That approach, though, was rare. Most of the metalworkers produce singly or with one partner or assistant — taking pride, if not always enjoyment, in making each object from start to finish.

An outstanding number of partners were evident, some collaborating on every piece, but more often working in the same space for stimulation and combined use of equipment. One such team was the Vincent St. Studio: Margery Beth Rose and Janice Whitcraft were graduate students together, sitting on opposite sides of the jewelry bench. Neither got the job she wanted,



Fred and Kate Pearce at their booth

Valerie Dubac and Robert Leis, enamels



so they began making jewelry together, and last year's Winter Market was their first art fair, making them a sudden success. "We'd like to do everything, we're not afraid of getting too big."

How big do some jewelers get? "In the past I've had as many as 2 partners and 5 employees working with me. We found that the best employees tended to be people with mechanical aptitude, but without the ambition to be jewelers themselves. These people turned out to be the best bench workers." That's the opinion of established craftsman, Thomas Mann. Another jeweler agrees. "In the past, I have found that students coming out of craft schools are temperamentally unprepared to assume responsibilities of being an employee. They are more interested in technique than production of saleable pieces."

On the other hand, Doug Zaruba, a former painter, couldn't find enough praise for the apprenticeship system common in Europe. Using the yellow pages he approached several jewelers in Buffalo, NY, and a German master goldsmith was so surprised at the offer he took Doug on for a year. He learned quickly and correctly, by doing the actual work. Zaruba's partner, Ann Boomsliter, envies his experience, "He learned more in two years apprenticing than I did in my 8 years of specialized schooling." The European jeweler feels two strong obligations: one to his customer; the other, equally important, to his trade – to apprentice young goldsmiths who will continue the high standard of quality. But being an apprentice in Europe is a 14-year undertaking; how would American students take advantage of this approach, but in much less time? Zaruba has an option. Why not have the schools subsidize the program by paying a jeweler to have the student as an apprentice in lieu of the last year of school? Anyone interested?

Don Thomas taking order from buyer

What kind of training have these professionals had? Practically none of the jewelers had had even the first business course, but the vast majority had earned at least one degree in art. Naturally, the formal art background was considered invaluable, and many said they wish they could have taken more specific metal courses. The lack of business training for the art student is a source of frustration, and most craftsmen are learning from experience and one another. Janilee Wydra, of Newark, NJ, apprenticed a year in a design firm and learned how to run a small business, but most jewelers feel weak when it comes to the business end of crafts. Louise Briggs noted that the Service Corp of Retired Executives (SCORE) can furnish valuable (free) advice. Lee Peck, who has been wholesaling for 15 years, also teaches. "I make sure my students are aware of the needs of business – bookkeeping, pricing, and production."

Business was good at the Winter Market, and mostly from the wholesale aspect. The average of jewelers responding indicated that 17% of their annual business resulted here, and that 73% of their sales here were wholesale. Many of these craftsmen concentrate on wholesaling, and the average amount they do annually is 67%. Other craft fairs were sited as the most important sales contact, and next, gallery showings and personal sales calls rated equally for promoting one's work. The fourth valuable selling aid was considered to be a sales representative, and brochures seemed to be the least used tool.

Now, after all those dry statistics, let me share with you some of the rich comments given in response to the question: *What do you wish you'd been told when you first embarked on a craft/business venture?*

–"There's more to it than just making your craft well. There's presentation, competition, politics, dealing with public, and a lot of headaches outside the shop." Nancy Moore & Tom Streb

–"How long it would take – on the other hand, maybe it's better that I didn't know." Robert Hallett

–"Where to get cheap loans." Laurence Seegers

–"That it was 90% business, 10% art." Sherry Bohannon

How do you feel about being an artist and a business person?

–"Hate business aspect – interferes with creative aspects!" Lee Lustberg

–"Great – would very much like to be a rich artist." Laurence Seegers

–"Wonderful! I think that it is a challenge to maintain design and technical integrity while trying to be successful financially. It seems to be a realistic approach." Louise Briggs

–"At worst it's better than working for someone else – at best it's exhilarating and interesting." Valerie Dubac

–"I am just now learning how to coordinate the business part into the art – and it isn't so bad!" Peter Handler

–"I don't think of myself as an artist in the classic sense. As a self supporting craftsman I feel terrific – it's exciting, rewarding, risky, educational and might even make money soon." Robert Hallett

–"I'd like to eat better – otherwise it's great." Jeff Weiss

–"It offers me both freedom and a sense of responsibility. My compliments are in the form of $$$." Gail Harshbarger

–"Love it. Find both to be challenging." Charles Krypel

And so, the Winter Market drew to a close, the craftsmen left Baltimore – some richer, some wiser, and all tired. And now it's back to the bench to fill those orders, and earn a little carved out time to make magical, metal dreams.

DEVOTIONAL TALISMANS BY ALEX AND LEE

by Pahaka

I first saw Alex & Lee's jewelry in Paris in 1975, then a year later in a show at "Julie" in New York City, and now at "The Kiva" in Scarsdale, NY, this being the largest presentation. These creations may or may not fall into the "goldsmith" category, but I feel the work merits a few comments. As exploratory jewelry based around a strong personal point of view, the large neckpieces and belts were fun to view because the more you looked, the more you saw. Sometimes after working very hard for long periods of time, I shut off a lot of my imagination. It takes something special to jar my senses. Then I remember the value and impact of intense personal statement and that's inspirational — not to copy, but to think in other directions without censoring yourself. Alex & Lee's assemblages caused a positive reaction and are a tribute to the many facets possible in an open mind.

The neckpieces and belts dubbed "Devotional Talismans" are ritualistic in appearance although they don't subscribe to any particular religion or cult. They deal with mystery, surrealism, and other worlds. Many have a carnival atmosphere about them, but a richness is always inherent. A single piece may combine braids, fringe, silk cord, shells, photo collages, found objects and metals.

I was told that Alex & Lee's methods of achieving certain effects were trade secrets. Some parts seemed to have wrapped layers of plastic or cellophane trapping bits of color. I remember a similar result in formed plastic party hats from New Year's Eve. The metal parts were usually copper and brass with interesting surface treatment. Metal was twisted, hammered, raised or repoussed, then painted with metallic powders or heavily oxidized and dipped in polyurethane or some kind of plastic coating (I'm guessing). The result is shiny like enamel, but open to countless possibilities through the combination of other materials. Many fresh approaches to materials are explored because Alex & Lee are not inhibited by "the rules." They maintain high standards of craftsmanship while inventing new ways to utilize materials.

N.E.A. CRAFT EXHIBITION AID AND WORKSHOP PROGRAM

by Mary Lee Hu

Panelists met in Washington, D.C. with Elena Canavier, then Crafts Coordinator, for three very full days, Dec. 14, 15, 16, 1977, to give recommendations on applications for craft exhibition aid and crafts workshops.

The Crafts Exhibition Aid program was initiated for fiscal 1975, and has "helped bring outstanding crafts exhibitions of contemporary and/or historical importance to wide geographical regions and generated serious critical response in the press." This year, 60 applications requesting a total of $561,280 were received from 28 states. This compares with 46 applications for $385,326 from 22 states received for fiscal 1977. The panel recommended funding for 20 grants totaling $148,280 for exhibitions in 12 states.

Also initiated for fiscal 1975, the Crafts Workshop Program "encourages situations in which craftspeople of professional calibre come together to exchange ideas, information and techniques." This year 42 applications from 20 states requested $372,158. The previous year 35 applications from 21 states requested $291,514, and for fiscal 1976, 73 applications from 35 states requested $892,781. Recommended for 1978 were 20 workshops applications from 13 states totaling $109,405.

One observation on the selection procedure is that it seems to be handled in a most fair manner. Panelists are chosen from a wide geographical spread as well as representing various aspects of the craft field — bringing as broad a range of experiences and enthusiasms as possible. Concern was continually expressed that this is government money — our money — and how could it be used to best advantage. Padding of applications and cases where not much effort had been made to find outside revenue (such as selling of catalogs which would be printed under NEA funds) were not looked upon with favor by this panel.

A consistent problem was that so many applications were not completed correctly and it was suggested that better guidelines for the existing forms might be made available since it would be difficult to get the forms changed (the U.S. government, you know). The Endowment is quite open to suggestions concerning these guidelines.

It was encouraging to note that there was more money available this year than last, however, it is a continuing problem in all programs for the arts, that funds are insufficient to grant all applications which the panels find worthy.

A bit disappointing to this writer, was how few applications were received this year for metal — we were in our customary place behind clay and fibers. The NEA programs are able to assist a significant number of projects each year. The money is there, but can only be given where application is made and, from this viewpoint, will or at least should only be given for innovative, important or needed projects which have been well planned as evidenced by the information in the application.

On this year's panel for the exhibitions and workshops were: Robert Gray, Director, Southern Highlands Handicraft Guild, Ashville, N.C.; Mary Lee Hu, metalsmith, Assistant Professor, Michigan State University, and President, SNAG; Daniel Overly, Director, Craftsmen's Guild of Mississippi, Jackson, MS; and Edith Wiley, Director, Craft and Folk Art Museum, Los Angeles, CA.

CONFERENCES

May 31-June 3—"Focus on Crafts: Administration", sponsored by the National Association of Handcraftsmen and the Division of Art and Music Education at the Pennsylvania State University. All craft administrators interested should write: David B. Van Dommelen, 256 Chambers Bldg., Pennsylvania State U., University Park, PA 16802, or Mildred Lynch, Executive Director, Pennsylvania Guild of Craftsmen, 227 W. Beaver Ave., State College, PA 16801.

June 15-17, "Counterpoint" (ACC Southeast Assembly)", Berea College, Kentucky.

June 8-10—The Society of North American Goldsmiths will hold its annual conference in St. Louis, MO. The theme of the conference will focus on the changing scene for metalsmithing artists from the academic emphasis to the small business/survival emphasis. Speakers on the subjects of workshop related problems, financing, marketing, promotion, taxes, etc., will be featured. Panel discussions and lectures by those people who have already been successful in free lance work in industry and commerce will also be included. There will be two technical papers (topics to be announced at a later date) as well as an overview of the aesthetic conditions and developments in various parts of the world. Foreign participation is encouraged. For more information, write: Professor Heikki Seppa, No. 8 Price Ct., St. Louis, MO 63132, USA.

May 31-June 4—10th International Sculpture Conference, York University. For registration form, contact: 10th International Sculpture Conference, 55 Bloor St., W., Suite 1405, Toronto, Canada.

May 5-7—Florida Jewelers Association Annual Convention, Sarasota Hyatt House, Sarasota, FL.

May 5-7—South Carolina Retail Jewelers Association Annual Convention, St. John's Inn, Myrtle Beach, SC.

May 28-June 2—National Wholesale Jewelers Association Annual Convention, Arizona Biltmore Hotel, Phoenix, AZ.

July 1-7—Dallas Trade Mart Gift and Jewelry Show, Dallas Marriot Motor Hotel and Market Hall, Dallas, TX.

July 9-12—Southern Jewelry & Gift Show, Atlanta Hyatt Regency Hotel, Atlanta, GA.

July 22-26—RJA International Jewelry Trade Fair and Convention, New York Hilton and Americana Hotels, New York, NY.

August 19-21—Pacific Jewelry Show, Los Angeles Century Plaza Hotel, Los Angeles, CA.

Sept. 3-8—Dallas Trade Mart Gift and Jewelry Show, Dallas Marriot Motor Hotel and Market Hall, Dallas, TX.

PRESIDENT'S REPORT
– APRIL

At the Board meeting in January, there was much discussion on the future growth and direction of our Society. As program after program was talked about, it became increasingly apparent to us that:

—the Society is performing a real service to our field
—only a minority of the membership is doing the work
—good craftsmen do not necessarily make good administrators (and when they try, it leaves a lot less time at the bench)
—it is time for the Society to seriously consider taking the step of hiring a full-time executive secretary

We have had, for the last year and a half, a half-time secretary, located in Joel Bagnal's shop. This was a much needed step, and although there are occasionally still communications problems, it has helped tremendously with the day-to-day correspondence. However, since the Society is not making a full-time commitment, it will remain impossible to have someone in this position who can give it continued, long term attention. We need someone who is involved both personally and professionally — someone whose profession is crafts administration — and so concerned with the longer range good of the Society. This cannot happen with a part-time position. This point was emphasized to us as we arrived in Boston for our meeting only to learn that Barbara McLean had left us and we had a new secretary, Marilyn McClune. We thank Barbara for all she has done and welcome Marilyn; we look forward to working with her, but Joel's business is growing and will soon require more than half of her time. Joel's business now requires more of his time and he has announced that he will have to step down as Secretary/Treasurer as of July 1. The Nomination Committee must now find candidates for the position of Secretary/Treasurer as well as President, Vice President and one Board member; and we will be looking for new headquarters. Rather much of a shake-up — just at a time when the Society seemed to be getting itself organized and ready to work on some new programs.

Hiring a full-time person seems essential, but how are we to afford it? The Society now has two main financial commitments, the half-time secretary and the Journal (which is running twice as much). At this time, the entire cost of the Journal is borne by our membership dues. Generally, magazines have advertisements and ours should be no exception; 1500 copies are now printed of each issue and they go to a select readership in North America and, increasingly, abroad. The Goldsmiths Journal is an ideal avenue for commercial advertisements. If we can offset the Journal costs with ads, the present expenditures for these two items would give us our executive secretary's salary. But, this will not happen immediately. It has been suggested that we apply for a grant to help with the initial change. Grant monies would assist the Society in hiring a full-time person for the first year; during this year it would be part of this person's duties to establish advertisements in our Journal, thus enabling the Society to afford his/her salary in future years. In addition to ads, our executive secretary would help our local members with conference planning, represent the Society to other craft organizations, museums, industry, the Government — be our liaison and P.R. representative — as well as take care of the ongoing office activities.

SNAG has grown to the point where it is both unrealistic and unfair to expect that all this can be done by our members on a volunteer basis. The Society has grown and is now respected as one of the finest craft organizations around, because approximately 1/10th of the Pro-membership has been devoting a good portion of their time and energy to it. I believe our entire membership is aware of the demands placed on the officers and Board members, judging from the hesitancy of people to volunteer to hold these positions. The Nominating Committee reports a surprising lack of communication from the membership in its search for a slate of candidates.

It is time to ask ourselves seriously if we feel we want to see SNAG continue. Is it worth the effort? Is it of any real value to our field — and so to ourselves as professionals in that field?

A number of interesting suggestions have been put forward as future pursuits of the Society:

—a survey of schools where metalsmithing is taught
—investigation into non-academic training programs (apprenticeships)
—formulating guidelines for exhibitions of metalwork
—guidelines for or a check system on retail outlets
—documenting the early history of contemporary metal in North America
—promoting an awareness of and appreciation for contemporary metal in the general public — especially to secondary school students
—encouraging more exhibitions of metal in major museums
—working with Government agencies to publicize our accomplishments abroad
—encouraging better criticism in writing about the field.

Some very worthwhile ideas, but frankly, a bit more than a hand full of us would like to pursue in our "spare time."

I am asking that you all give this some thought; it will be the main topic for discussion at our annual meeting in St. Louis. Please be reminded that our dues structure must also be re-set each year at the meeting. Also, please feel most welcome to communicate your views to any of the officers or Board members in advance of the meeting.

I hope spring is finding you all well and productive. "Meet me in St. Louie..."

Mary Lee Hu, President, SNAG
Art Dept., Michigan State U.,
E. Lansing, MI 48824

GOLD TO FACE THE FIRE
(courtesy *The Gold News*, Vol. 3, No. 1)

President Carter turns and waves to the crowd before entering the helicopter which will start him on a trip. Off-camera, but also at hand on the south lawn of the White House, is a squad of firefighters from Truck Company 10 of the District of Columbia Fire Department. This Company provides a crash rescue squad for all Washington helicopter landings and takeoffs that involve the President or other dignitaries. The entire ten man squad is dressed in heat resistant metalized proximity suits which will allow them to fight any helicopter or aircraft fire at close range and pull out passengers if necessary. A key part of the proximity suits is a face shield which is coated with a film of 24k gold. Pure gold is used because a 300-angstrom-thick film of it, transparent to visible light, reflects radiant heat better than any other material. This protects the firefighters' faces from scorching heat, while allowing them to see clearly.

The Safety Systems Division of the 3M Company, 3M Center, St. Paul, MN 55101, makes the film of gold on Mylar plastic; equipment manufacturers purchase this film and incorporate it into their headgear for protection against intense, radiant heat.

Fyrepel Products Inc., 951 Buckeye Ave., Newark, OH 43055, manufactured the proximity suits used by Truck Company 10. John Weaver of Fyrepel identified the three areas where the use of gold coated visors is important: airports, for use by crash rescue squads; smelting operations, for those working near molten metals; and most obviously, the extremely hot fires which must be fought by fire departments.

Mr. Weaver went on to illustrate the protective value which the gold provides. The gold-Mylar film is clamped onto the outside of the face shield, with the gold surface facing outwards, so that the radiant heat will immediately bounce off the gold. Without the gold film on the outside, within seconds of approaching an intense fire the extreme radiant heat would melt the 1/8" thick plexiglass supporting visor. The gold film protects the plastic and, most important, protects the wearer, so he can do his work in hot areas which would otherwise be unapproachable.

AUTOBIOGRAPHY OF PETER DONOVAN, SILVERSMITH

Canal Lodge, Kilkenny, Ireland

I was born in London, not to the sound of Bow Bells (this is the first sound a true Cockney hears), but German bombs. This was 1942. My mother reckons they assisted at the birth.

As far back as I can remember I always liked drawing, usually cowboys or soldiers at that age. The soldiers used to upset my father. I remember him once saying about a dead soldier I had just drawn, "what about that man's wife and children." I just could not understand how a drawing which I had just created could have a wife. He was not really a pacifist, he did his bit for King and country, but he hated violence. That is what later when we were talking about what I would be when I was grown up, he said he didn't mind what I did as long as I didn't join the army or go into engineering. He was a toolmaker himself. He probably knew then that I would never like it. He did insist that whatever I was going to be I was to do a proper apprenticeship in it. I suppose coming from a working class background it never occurred to him that I would pick a profession where I would have to go to a college or university, but I think if I had said I wanted to be a doctor or an archaeologist he would have found the money or wangled a scholarship to send me to one. Actually he did send me to art school for a year before I started my apprenticeship.

At ten I made my first attempt at making a pot. About two or three feet under the garden was a layer of smooth bright orange clay. With a friend of mine, Mick, I tried to throw some pots on an old wind-up gramophone which Mick had pinched from his grandfather's bedroom. Of course the gramophone kept running down and we never actually threw a very good pot, but when my mother saw us covered in clay she threw a couple of rights to my ear. I never tried ceramics again.

Sometime between the conversation with my father about my career and the pot throwing episode, I decided that I wanted to be a silversmith. I could only have been 7 or 8 years old. I came to this decision for probably the strangest reason ever. At that time there was a series of radio programmes on BBC about different professions young people could take up. This particular one on silversmithing was devoted almost entirely to a recording of the ceremony which boys have to go through when they become indentured apprentices at Goldsmiths' Hall in London. I didn't know at that time what it was like in Goldsmiths' Hall, but the rooms are like what you would expect to find in a palace.

At the ceremony apart from the apprentice, his father and the master, are the Prime Warden of the Worshipful Company of Goldsmiths of the City of London (to give him his full title) and two or three other officials of the Company who all wear long red robes trimmed with ermine and gold chains of office around their necks. The man who conducts the proceedings wears black robes with gold trimmings. During the ceremony the apprentice has to take an oath to serve his master well for the next five years. This has to be read out aloud and can be quite difficult for some of the boys as it is written in very old and legal sounding English. The procedure has hardly changed in hundreds of years. Among the things he has to swear to are not to haunt taverns or playhouses, play at cards, dice or tables, commit fornication or contract matrimony within the said term and so on. After this, the papers are signed and sealed and the apprentice is presented with a Bible, a book on silversmithing, and a book on hallmarks.

At that time I didn't understand what the people were actually saying but I was so impressed with all the pomp and circumstance that a silversmith I had to be, and so years later at the age of 16, I stood in the same Hall, spoke the same words and was given my three books.

During my Secondary School days I was confirmed in the idea of becoming a silversmith. Art and metalwork were my favourite subjects. One thing I didn't like about metalwork was using the machines (lathes, etc.). I had a fear of them. I used to think that if something went wrong this thing could kill me. I have now gotten over this fear, but I still treat my machines with the greatest respect.

At the end of my school days a man from the Youth Employment Bureau came to see the final year pupils. His job was to find us suitable employment. He didn't know what to do with me. Nobody had ever asked to be a silversmith before, but he did his best and arranged for me to go and see an old silversmith who had a little workshop about five miles from where I lived. His name was Mr. Ransome but he was going to retire in the next couple of years so he wasn't interested in taking on an apprentice. He suggested that I try to get on a pre-apprenticeship course at the Central School of Arts and Crafts in Holborn, London, and if I did he would let me work in his workshop during my holidays. I took the entrance exam and was delighted when I passed.

The course was for a year and designed to teach us all the basics of silversmithing and allied crafts before starting an apprenticeship. Of course it was almost impossible to compact all this into one year so we had to work longer hours than the other students and evening classes were compulsory.

During my first holiday I went to work in Mr. Ransome's workshop. He used to specialise in drum majors' maces. It was a pleasure to watch him chasing the regimental badges and battle honours on little scrolls. I haven't seen such fine chasing done since. Even the chain that was crisscrossed up and down the shaft of the mace he made himself and each link was soldered. I think he was one of those breed of very proud master craftsmen that Hans Christensen spoke of in his biography in last December's issue. Alas, Mr. Ransome has also passed away.

I wasn't at the art school for very long before I realised it was going to be very hard to revolutionise the silver industry. Most firms in Britain, and I was later to discover in Ireland, make their bread and butter from antique reproductions. It seems most people in the British Isles will not believe the piece is made of silver unless it looks Georgian and anything plain such as some of the 20th century Scandinavian designs must be stainless steel.

There seems to be a similar situation in the ceramic industry, well at least as far as my mother was concerned. She didn't believe that a tea-set could be made of china unless it had roses on it. Ceramic designs have advanced much faster than silver holloware designs. Probably because if they don't sell there is no great loss as far as materials are concerned.

With this in mind, I decided to put all my efforts into learning how to make holloware. Although I enjoyed the design classes, I would have been much happier if someone wanted to have the designs made up.

At the end of my year at art school I was told by my instructor that a small family business in the West End was looking for a suitable apprentice. I went for interview and became the 15th member of the staff (including management) of Nayler Brothers, Silversmiths, London. Looking back, I was probably one of the luckiest apprentices in Lodnon at the time. Nayler's bread and butter work was Georgian reproductions as was to be expected, but the pieces were produced in exactly the same way as the Georgian silversmiths made them. Almost every piece was raised or raised from a seamed cone (spinning was considered cheap and nasty and only done when the price demanded it). The casting patterns were originals or taken from original pieces.

It was here that I met my second member of the breed of very proud master craftsmen and was very fortunate to be made his apprentice. His name was Fred Maise and I soon developed the greatest respect for him. No apprentice, and there were three of us, would ever call him by his Christian name. Although he was very strict (you couldn't make the same mistake twice without him jumping on you), I know now that he must have liked me and was determined to teach me all he knew, or all I could learn. I soon found that apprentices are trained differently from students. An apprentice is told what to do without any explanations. The theory being if you find it works you won't forget it and no time is wasted on long discussions. After all the master has his own work to do. This way I seemed to learn a lot faster than at art school.

Being the junior apprentice, I had all the rotten jobs to do; such as sweeping the floor, making tea and running to the shops for cigarettes and sandwiches. Apart from going to the assay office and caster, but while sweeping around a smith's bench, I was expected to take notice of what he was doing and learn.

Peter Donovan, sterling silver coffee service. –photo by Clive Barda

My first job for the first few weeks (when I was at the bench) was to make all Mr. Maise's hinges for his tea and coffee pots, and when the other men were pushed for time, I had to make their hinges as well. I grew to hate them although I learned to make them fast. I think the idea was to teach me patience. Even now when making a pot the least enjoyable part for me is making the hinge.

During my apprenticeship I was released one day a week to go back to art school where I also attended evening classes. The idea being to learn techniques that wouldn't normally be practiced in the workshop. I carried on with designing, silversmithing, lost wax casting and engraving. I do very little casting or engraving now, but it has proved invaluable at times.

At about the end of my third year Mr. Maise died. I was very upset by this for a while but in some ways I was to profit by it. Lewis Marlow, an old apprentice of his, was made my new master. He was only ten years older than myself and I was his first apprentice so our relationship was much friendlier, although he expected me to work hard and learn. Our friendship developed outside of the workshop and I often stayed at his home. He is still one of the first people I contact whenever I go back to London. Being trained by Mr. Maise of course made him very good at his job. In fact he is the best maker of silver holloware I have ever met, probably even better than our old master.

Another way I was to profit was in the reallocation of the different jobs. I was given much larger and complicated jobs to do. The kind of things I would not normally have done until my last year. There was one particular coffee set I used to make where I found I could make it faster and at least as good as it had been done before. I must admit I was quite proud of myself and still only an apprentice.

In 1962, my final year, I was picked to represent Britain in the International Apprentice Competition in Gijon, Spain. This is sometimes called the Olympics of Industry and almost every trade is represented. It was hard working in the heat, but I came back with the gold medal for silversmithing.

On my 21st birthday my apprenticeship came to and end and I was taken out by the entire staff of Nayler Brothers to be introduced officially to tavern haunting. Some of them later took me to a strip club which was supposed to be my introduction to sex. It was certainly a night to remember, although I don't recall getting home.

Unlike some continental countries where a silversmith has to take a master's degree before he can practice the craft on his own, the London Goldsmiths' Company decides whether you are eligible or not by assessment. During my last year I had to make what is called my master piece with no help from anyone. I made the 'Gillett Cup' which is the trophy for an English county cricket competition. After I had finished, I returned to Goldsmiths' Hall with my master piece and master. The owner of Nayler Brothers, Cyril Smith, was my official master but he had the right to have me trained by any master silversmith he had in his employ.

Mr. Smith informed the wardens, in the same room we were in five years before, of all the different aspects of the craft I had been instructed in and how proficient I was in them. They then scrutinised my master piece and seemed quite satisfied with what they had heard and seen. I then had to take another oath, part of which was to report anyone damaging the Queen's coinage. This goes back to the time when coins were made from silver and gold and some goldsmiths would chop pieces off and melt them down for their raw material, which of course was illegal. I was then given a beautiful illuminated certificate stating I had been "admitted into the freedom of the mystery of the Goldsmiths of the City of London by service". 'By service' means I had worked for it and it was not an honour which is sometimes given to important people. General Eisenhower was a freeman of the Worshipful Company of Goldsmiths.

The freedom of the Company entitled me to the freedom of the City of London so from Goldsmiths' Hall I went to the Guild Hall where I took yet another oath, this time swearing my allegiance to the Lord Mayor of London.

I don't know what the actual freedom of the City entitles me to apart from the honour. The city itself is only one square mile. Somebody once told me that if you got drunk within the boundary, the city police would not arrest you but push you over the border and let the metropolitan police get you. I never tried it.

In 1964 I came to Ireland, the first member of my family to set foot on Irish soil as far as I know since my great grandfather left after the "Great Famine" in the 1840's. I had been asked to join the staff of Kilkenny Design Workshops through an art school acquaintance of mine who was setting up the silver and jewellery department. The Workshops had been established by the Irish Government to supply designs and prototypes to industry. They cover as wide a range of products as possible from ceramics to textiles.

"Communicating and defending my views in classes keeps me re-evaluating and redefining my ideas about metalwork."

"I feel my strongest works are the ones through which I can objectively view a specific emotional response from my own world."

Peter Donovan, silver trophy commissioned by Waterford Junior Chamber for person of the year award. –photo by Clive Barda

Peter Donovan, Silver Chalice, parcel gilt with engraved crown of thorns on node, commissioned by Most Rev. Dr. Peter Birch, Bishop of Ossory. –photo by Clive Barda

At that time, most of the designers were Scandinavian, but the Irish silver industry was not too interested in doing these new type designs — they were doing okay with their antique reproductions. So in 1968 I decided to open my own workshop and produce them myself. There seemed to be a market and as I had prototyped most of the pieces, I knew what was involved in their manufacture. When I told the management of my plans they couldn't have been more helpful. They helped me set up my workshop at Canal Lodge under the walls of Kilkenny Castle. The P.R.O. did all my publicity and the day I left K.D.W. they gave me a very large order for holloware, so I really started off on the right foot.

Not long after my move to my own workshop I found that people were coming to me to ask if I would design and make a special piece just for them. My original intention was to make up only K.D.W. designs. I think the fact that I had recently won first prize at the Royal Dublin Society's National Craft Competition for a chalice I had designed and made brought them to the conclusion that I could design too. I also won "The California Gold Medal" for oustanding merit, which was the overall award of all the craft sections and hadn't, I think, been awarded for 14 years. Now almost everything I make is a specially commissioned piece which I only make once.

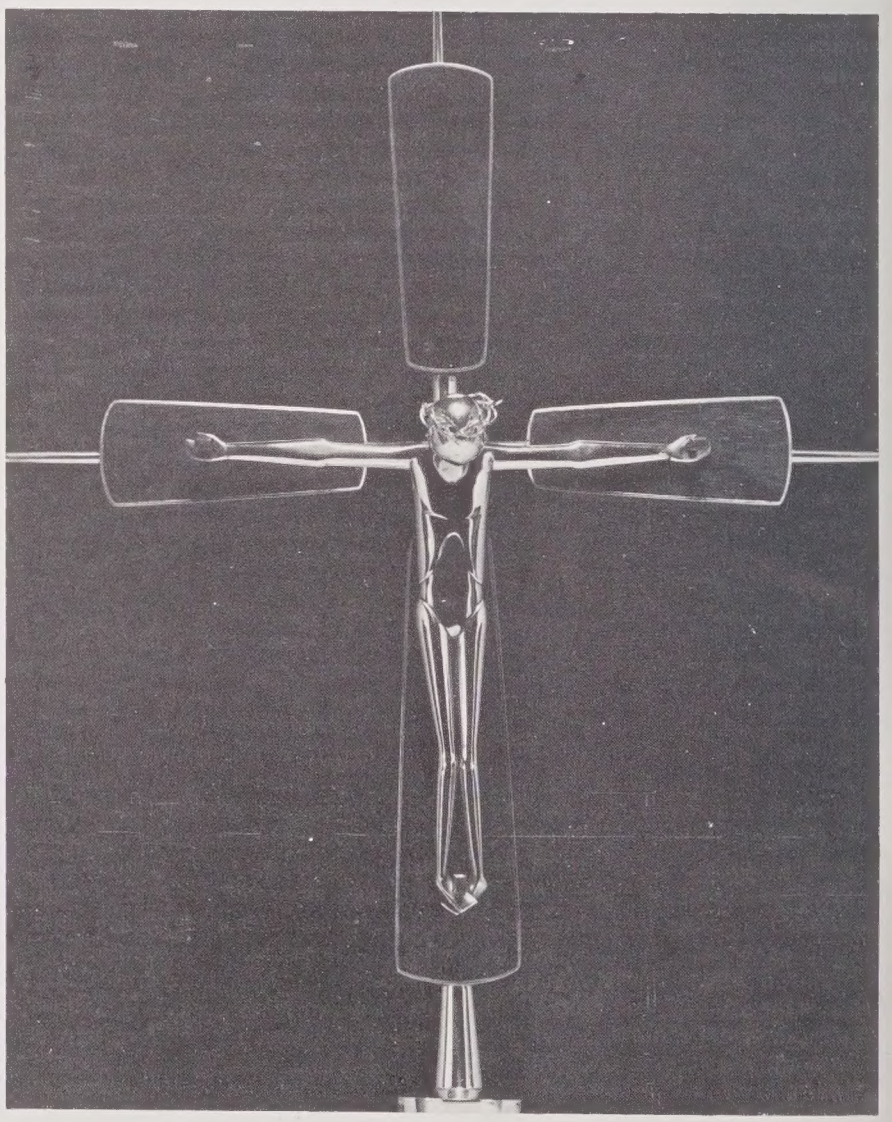
About five years ago I was asked to do some part-time teaching in the National College of Art and Design in Dublin. While I enjoyed the teaching, I became very frustrated with all the red tape. Also my business was suffering from being away several days a week, so I was forced to give it up, although I still go back occasionally to do a block course.

It is unfortunate this had to happen because I feel quite strongly about the traditional craft being kept alive. As long as there are people who want something special, it will take a real craftsman to make it. There are still companies in Ireland producing hand made pieces, but most of them now use modern production methods where very little hand craft is used. I suppose it is understandable that in these workshops it would not be considered absolutely necessary to teach apprentices to raise when all work is spun. This being the case, I feel it is the responsibility of the art schools to teach the crafts.

At one time I felt that maybe I should go into teaching full-time, but I was informed that I could not be employed in an Irish school full-time as I didn't have a teaching degree in art or metalwork. Very few professional craftsmen would have one anyway. The fact that I am eligible to train apprentices, who receive a much more intensive programme than the average student, seems to make no difference to the Department of Education. The ironical thing about this is that when I did part-time teaching I worked with students who were to become teachers and also worked with teachers of art and metalwork who had come back to the college to do a course in precious metals. Unless more professional crafts people are employed in schools and colleges, I can't see how the students can become competent professionals themselves.

As far as my own work is concerned, I am most happy working at the bench or working on a design which I will later make. Because silver is a precious metal, something special should be made with it; so with my designs, although sometimes inspired by the past, I try to make them pleasing to the eye and of our time. I hope that in the future people will consider them good examples of 20th century Irish silver and not mistake them for stainless steel.

I have been asked from time to time if I consider myself an Irish or English silversmith. Art is considered international, I think this also applies to crafts. I was trained in England, of course, but there are no pieces there with my mark on them. It wasn't until I opened my workshop in Kilkenny that I registered my punch with the Company of Goldsmiths in Dublin. When I am gone and pushing up the daisies and people try to identify the hallmark on a piece of my work, they will find that it was assayed in Dublin, that it was made in such a year and that the P.D. mark belonged to Peter Donovan who worked in Kilkenny from the late 1960's. There will be no record of where I was born. Having an Irish name, I doubt if anyone would ever think I was other than an Irishman, so if people want to put a nationality on me and my work — that is where it will rest.



"My teaching affects *my work and my work* affects *my teaching."*

Peter Donovan, processional cross, sterling silver and rosewood, height 160 mm. –photo by Clive Barda

STUDIO INDUSTRIES OF TUSKALOOSA

(a non-profit organization)
by Alice Heystek

It has been the goal of industry to produce as much as possible at the most competitive price. With rising labor costs, the solution has often been automation, putting large numbers of people out of work. Others, on the assembly line feel that they themselves are little more than machines. The same television programs, available to us all, assure that we will think alike, and personal judgment is being replaced by the computer. Thousands of people are searching to find meaning in their lives through the arts and the crafts. Since the machine has given us back large chunks of time, it is no longer quite so necessary to consider how fast or how cheaply an article can be made. Perhaps it is more important to work with care and pride and individuality. This is the difference between mass production and craft production.

The craft movement is gathering momentum and the Studio Industries of Tuskaloosa program is designed to create new career opportunities for the artist/craftsman and to meet the growing demand for limited edition handworks. The artist/craftsman of today, besides being talented, is often university trained and the repository of all the known techniques. He learns contemporary technology on a foundation of art and design. The traditional crafts, however, though they require many hours of skilled labor, are often poorly styled. It is proposed that a number of artist/craftsmen begin small *Studio Industries* in various media and train a number of artisans in the skills necessary to produce quality handcrafted work in a marketable price range.

For our purpose, a *Studio Industry* is defined as a light industry headed by an artist/craftsman and producing his designs in limited quantity. It should be small enough for him to retain complete quality control. Two to ten artisans will probably comprise a typical labor force, market considerations having the greatest bearing on the eventual size.

The goal of the artist/craftsman should be a profitable and self-sustaining enterprise. Many systems of education fail to teach their students how to organize and use their knowledge after they acquire it. With art, as with anything else, talent and training are only one side of the coin. The Studio Industries program will assist the artist/craftsman in learning how to use his knowledge to generate sufficient income in his own studio industry. An overall promotion and selling scheme should greatly help to alleviate some of the difficulties an artist encounters when he enters the business world.

THE ARTIST CRAFTSMAN—Since a good deal of time will be spent in the training program, it is not expected that the first year will be financially self-sustaining. However, this time period should be helpful to the artist/craftsman for the chance it affords him to work out the designs of his production pieces and other production details. It is also possible during this year to create a market for his designs and establish prices and sales policies. He has this time to decide something regarding his own future in the program and Tuscaloosa. He might wish to become independent after the first year or he might prefer to remain on salary to the program for an additional year or more. Pioneers in the program will themselves have ideas regarding it and opportunities to put them into practice.

As long as the artist/craftsman remains on salary to the Studio Industries program, the profits from the sales of his work and the work of the artisans in training belong to the program. The bookkeeping will be done by professional people who will carry out this service with the objective of teaching the artist/craftsman all he needs to know in this regard, with specific application to his own particular industry.

Since the money spent on the training program is largely of benefit to the trainee and the community, this cost should be met by the community. A grant from CETA (Comprehensive Employment Training Act) will underwrite training for the artisans for one year at minimum wage. The training program can continue into the second year with additional trainees should the artist/craftsman wish to expand, or in case any of the artisans have found jobs in other related industries. In a collection of Studio Industries such as is contemplated in Tuscaloosa, the labor force of artisans could present an interesting group. So far, they have all been people who are utilizing this opportunity for work and training because of their initial interest in art.

PUBLIC EDUCATION—The artist of today is a new breed and so is his family. The picture of the artist, talented but in rags, producing beautiful art while living in a garret is unappealing to the person who has one or more university degrees and a wife and children who expect more than a substandard existence. The artist/craftsman, moreover, knows that his work has the advantage of a built-in function as well as being based on a solid fine arts training. An important part of the program is education of the public to an awareness and appreciation of fine handcrafted work. This public awareness is developed through slide presentations and demonstrations to school and other interested groups. Knowledge of specialized techniques is increased through workshops and publishing of technical articles in trade journals. It cannot be expected that the artist's work should compete in price with the mass-produced article which often has a large budget for its promotion. It is necessary to build up the reputation of the artist/craftsman and to develop an appreciative market for his work.

Because of the rapid growth of this community over the last few years, some of Tuscaloosa's most pressing needs are cultural. In a town where so few artist/craftsmen exist at present, it will be an unusual thing to have many high calibre professional artists set up their workshops. The resulting production will set high artistic standards and create jobs at the same time. This strong force of creative energy can have a stimulating effect on the art climate of Tuscaloosa.

EDITOR'S NOTE: This material was furnished by Studio Industries of Tuskaloosa concerning their situation. This program is under the sponsorship of the First National Bank of Tuscaloosa which has an imaginative attitude toward community development. Studio Industry presently has three areas: Robert Griffith, a blacksmith from Southern Illinois University; Craig Nutt, a wood worker from the University of Alabama; and Dave Cantrell and Andy Houben, musical instrument makers. Two potential additional areas are under consideration, including glassblowing and jewelry (see Opportunities section).

Perhaps this article will provide new alternatives for the many MFA metal/jewelry graduates of the college and university systems.

H.R. 8261, 1% for Art and H.R. 7283, Artbank

If you've read about both of these bills, you may be interested to know that both are being redrafted and will be reintroduced. The first — **H.R. 8261,** sponsored by Rep. Gladyns N. Spellman (D-MD) would mandate a percentage for art in federal public buildings. According to a staff member, the new draft will probably specify ½ to 1% of a building's construction costs. The significance of the bill is in the fact that the Art in Architecture program has been at the discretion of the GSA's administrator. This legislation would make it a required on-going program. Write to the Hon. Gladys N. Spellman, Washington, DC 20515.

Rep. Pressler's bill — **H.R. 7383,** to create an Artbank of works to be displayed in House and Senate Office Buildings is receiving many comments and apparently is being redrafted. If you wish to express your opinion, write to the Hon. Larry L. Pressler, Washington, DC 20515. Rep. Pressler represents the First District, South Dakota.
(courtesy of *Artist-Craftsmen Information Bulletin*, Jan. 18, 1978)

AN EXERCISE IN STRENGTH

by Maurice Abramson

In a recent issue, Marcia Lewis writes of a few sad experiences she had in terms of payment with shops handling her jewelry. Similar experiences were told by others in subsequent issues. Glenda Arentzen, in answer, suggests the publishing of approved galleries. As helpful as this may be, and I do believe it is, it is not the only way to attack this problem. The IMPORTANT question is not just how to collect after we find ourselves with the problem, but how, as best as possible, to PREVENT collection problems.

A good article did appear in the Oct. 1977 issue of our Journal, titled "Collecting Debts" by a Nancy McCauley. Her advice to ask for bank and trade references from a prospective customer is good, but of limited value. Is anyone going to give you a trade reference where they show themselves to be a bad risk? Of course not, only good references would be given.

So — what course is left? And — where did I secure my "sophistication" on the subject? I do not claim I have all the answers. However, my experience lies in the fact that I had my own jewelry business for over 30 years. I operated it successfully enough to retire comfortably at a relatively early age in order to give time to my creative interests, which include primarily making jewelry.

During the three years I have been a professional member of SNAG, I've been able to recognize a lack of sophistication in sound business tactics among my extremely talented fellow members. I state this frankly with the risk of offending a few. References are made particularly to the matter of turning our "wares" over to outlets.

Going back to the Nancy McCauley article, many good thoughts are expressed until she makes mention of Dun & Bradstreet and dismisses it as unnecessary. Here is where I am in full disagreement. However, she may be aware, and I agree, that belonging to D&B is a costly matter for an individual craftsperson. The cost might be around $700 per year.

What I am proposing is that SNAG become the client of Dun & Bradstreet and also the Jewelers Board of Trade of NYC, both in existence for over half a century. The annual cost could be defrayed by a charge for each request coming in from our membership for credit information on a particular outlet in the country. Incidentally, D&B can give you information on the credit standing of almost any outlet in the world!

If no information is available with D&B, it is usually interpreted by the experienced businessman as "Be Careful". D&B would then visit the outlet in person, asking them for information. If they refuse to give D&B the answers, it is almost a certainty that they are not to be trusted.

I made a call to D&B in New York to ask a few questions. A representative came to my home to tell me that generally an organization is not accepted as a client. However, he made it quite clear that it is up to the discretion of their representative in the locality where our organization's offices exist and rather confidentially assured me that it could be arranged.

I wish to state just a few of the advantages to be obtained working with D&B. They may, firstly, have information going back many years — like experiences not directly connected with the person's present business. For example, his failure to make payments on a car or rent, or a dispossess proceeding. Such information is usually attained from public court records. They have a computerized trade history file on over four million U.S. businesses. Their up-dating systems keep you abreast of ever-changing conditions with an individual. Some outlets with a fine past history may suddenly suffer changing business conditions. D&B can quickly recognize and assess the change in one's credit status and inform you immediately.

The comment can be anticipated from someone that "I have been giving my jewelry pieces out for ten or twelve years and have never suffered any unfortunate consequences." In answer, I have owned my home for 25 years and never have had a fire; I still intend to carry fire insurance. I must also at this point defend myself from being accused of being a true sceptic who has lost all faith in mankind. I live with the belief that most people are honest, but a great many failures or bankruptcies in business occur with the best-intentioned people. These are things over which they sometimes have no control.

Before going further, let me ask how many of you have ever inquired of the outlet not only for references, but have they burglary insurance and fire insurance?

This horrendous and insecure situation in which we find ourselves is our own fault. We, the craftspeople, have created it. In the entire business world a similar situation does not exist where one, at times with limited funds, dresses up a little store with a few showcases and sends in notices to our Journal and other journals to include a notice that they are ready to accept works of jewelry craftspeople on consignment. The craftspeople, being anxious for maximum exposure, ask no questions whatsoever and from all parts send and send and send their wares. Again, it is unheard of in the business world that one can open up a shop and fill it with consignment merchandise.

No wholesaler in any line of business (and a wholesaler in a sense is what we are) will send out $50 worth of merchandise to either a new or old retail outlet without a very, very thorough check on the retailer's credit status.

And now, back to my proposal. SNAG is well organized, has a fine reputation, and has a rather large membership. It is my belief that we can show power in numbers and of being organized. SNAG should set up a code whereby the outlet is told that if it wishes to be mentioned in the Journal, it MUST list itself with Dun & Bradstreet. Incidentally, there is absolutely no cost involved for the outlet to do so.

Secondly, SNAG can advise the outlet (at least in instances where we are not dealing with an art gallery) that in order to get the work of our members, it is required that for every two pieces on consignment, one piece must be purchased outright. (I leave to the Board to set up the ratio.) Of course, each member must abide by this code.

Let us exercise our strength. Remember, they need us as well as we need them. A whole program of re-educating the dealers we work with is actually necessary. Each of us cannot do it by himself. An organization can.

A copy of the foregoing letter is being sent to the officers of SNAG for their consideration.

EDITORIALS

EDITOR'S NOTE: Because of the variety and nature of the Letters-to-the-Editor, SNAG and the GOLDSMITHS JOURNAL cannot verify or be responsible for the materials these letters may contain. It is therefore suggested that you carefully analyze and verify all information herein. We shall consider publishing responsible letters which refute any information we publish.

Dear Editor,

. . .Anyone coming to Japan is welcome to visit me at the Japan Jewelry Academy, 1-30-6 Yoyogi, Shibuya-ku, Tokyo (telephone: 370-3481). . .

Minoru Azama

(Editor's Note: Minoru is creator and head of the Academy and an associate member of SNAG.)

Dear Editor,

. . .I came across a place I thought might be of interest to our members in the Baltimore area. Hobbywoods, 1305 Eastern Ave., Baltimore, MD 21231 (telephone: 301/732-6071) has rosewood, teak, and large quantities of many different woods. . .

Bill Whitaker

Dear Editor,

I'm about to leave for Baltimore... I'll be there two days, both wholesale days. I learned that the theme for this year is crafts for decor; they have lined up 6 interior decorators to use the crafts in room settings. NEXT year the theme will be crafts for body adornment, so goldsmiths be alerted...

Betsy Fuller

Hobe Sound, FL

(Editors Note: This letter is in reference to Baltimore's Winter Market of Crafts.)

Dear Editor,

I wish to wholeheartedly support Pahaka's comments (Feb. Issue) regarding the Saenger National Juried Exhibition for Jewelry and small sculpture. It has been a source of concern to me that there are all too many exhibitions of this type which, in my estimation, thoroughly exploit artists.

To begin with, I do not believe that any organization that wishes to sponsor an exhibition ought to charge entry fees that in any way exceed the actual cost of handling the entries. It is my feeling that all other costs ought to be borne by the sponsoring body, after all, the artist supplies the work; is it too much to ask that the sponsor provide display facilities and assume handling costs of the objects?

To ask the artist to underwrite costs of shipment and insurance also seems unreasonable; one wonders what the sponsoring organization does with the money it collects.

It is almost beyond belief that an organization that has received a Federal Grant supporting its exhibitions, and is apparently charging the artist for virtually all overhead, has the temerity to indicate it also wishes to receive a 25% commission on all sales which include the so-called **purchase** prize which is, in reality, no prize at all.

I would have hoped that we would all be sufficiently enlightened by now to refuse to submit to these indignities, but I must assume that our younger colleagues recently entering the field may not have the experience, and feel that they must participate in order to build up that all important resume.

I wish it understood that I am not singling out this one show by bringing this to the reader's attention because it is only one instance of what appears to be a spreading epidemic.

I would urge upon the members of SNAG that they refrain from lending their names as jurors or participants in other supportive capacities for shows which are operated in the aforementioned unprofessional manner. I suggest that prior to involving themselves, they secure from the sponsoring organization a commitment that would guarantee the following: portal to portal insurance, transporation charges would be paid by the sponsor, and that the entry fee, should there be one, would be used only to defray the cost of handling the submitted slides. Perhaps in this way, we can curtail the indignities being heaped upon our colleagues.

In the hope that this generates further discussion on this troublesome issue, I remain sincerely yours.

Stanley Lechtzin

Professor and Chairman, Crafts Dept., Tyler School of Art

Dear Editor,

I am a pro-member of SNAG living and working in northern California. I enjoy the JOURNAL very much and have used it to keep up with the activities etc. of other members with whom I have little or no contact.

In the last issue I noticed several deletions and one addition of my own name which made me wonder if any checking of contributed stories occurs. I realize that when items and articles are contributed by individuals they can reflect only the experience or knowledge of the contributor and deletions, etc. in this case are to be expected.

My concern, however, is when an article ends (as did the one on the Philadelphia Women's Show and the item on N.E.A. Grants) SNAG members participating, or receiving grants were . In both of these cases my name should have been included and wasn't. I'm not so concerned about the deletion as I am about the fact that I'm going to assume in the future that information of this kind is not complete or is inaccurate and I simply don't want this to be the case.

My overall reaction to the JOURNAL is very favorable. It's interesting and the contents and personalities involved are becoming more diverse with each issue.

I don't really know how the aforementioned problem could be solved, but I do think you should be aware of it. Perhaps just qualifying all lists of members with the word "some" would do it, though I'd prefer to see them complete and accurate.

I do think this suggestion will help and perhaps people who write in with articles should be urged to check their information very carefully before sending it to you.

Lynda Watson

Dear Editor,

. . .The letters-to-the-editor are the richest information section I've yet to read in any publication anywhere; yes, this is a far reaching statement, but I believe you are reaching a lot of folks and I'm glad to see it.

Roy John Bolduc

Dear Editor,

As you are no doubt aware, my proposal for a technical paper was accepted by the SNAG board members. As outlined in my proposal, I am forwarding a selected bibliography, as follows:

"How to Run a Lathe"—South Bend Lathe Co.

"Modern Metalworking"—J.R. Walker

"Machine Tool Technology"—McCarthy & Smith

"Technology of Machine Tools"—Karr, Oswald, St. Amano

"Machine Shop Operation & Setups"—Porter, Lawshe, Lascoe

Enclosed is a copy of the proposal. Feel free to print this if it will clarify the project.

Gary S. Griffin, Asst. Professor
School for American Craftsmen

"Machine Tool Process: An Aesthetic Application"

The permise of machine tool process fulfills the requirements of a technical paper. However, this supplies a means without an end. It is with this in mind that I pursue the aesthetic application.

I define the perimeters of machine tool process by including the engine lathe, the shaper, the vertical milling machine and the horizontal milling machine. The area of aesthetic application will include selective visual results of these processes.

The tactics of presentation will emphasize the progression from a particular machine tool operation to its visual result in sample form followed by its aesthetic application in a finished object. The paper will not address how to run a lathe, shaper or milling machine. Basics are not the focus of this presentation, applications of the machine tool processes are. . .

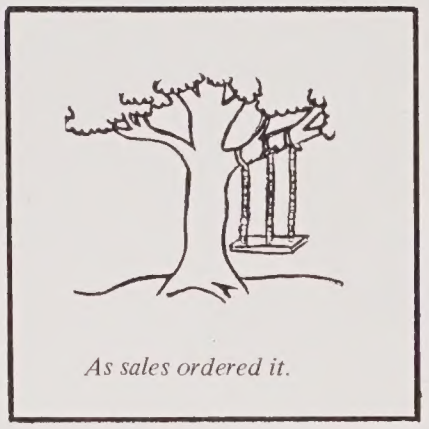
In turn, the membership can refer to the listed publications thereby giving a basic exposure to the information prior to the formal presentation.

The presentation at the Conference will be in the form of an illustrated lecture. . . The paper will include illustrated text and thorough bibliography.

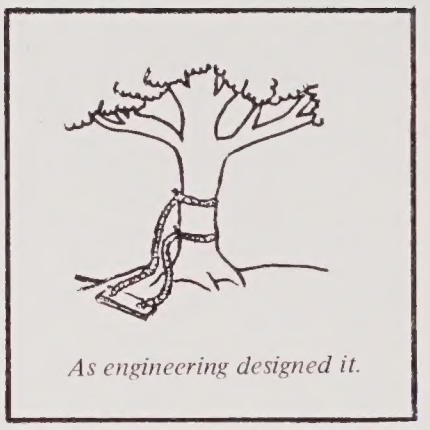
Gary Griffin

courtesy of Heikki Seppa

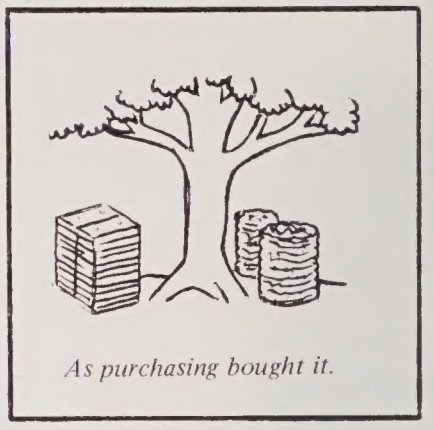
As marketing requested it.



As sales ordered it.



As engineering designed it.



As purchasing bought it.

Dear Fellow Members,

I am writing my letter of resignation as Secretary-Treasurer (as of July 1) as an open letter to the membership in order to share some of the concerns I have for the future of the Society directly with all of you.

As many of you know, in the spring of 1976, I left my teaching position at Boston University to open my own business. In doing so I was able to offer the Society office space and facilities where a half-time secretary could work. It was a solution to meet the needs of a membership at that time of some 400. In the last year and one half (due in large part to the success of the Journal) our membership has more than doubled; we now are approaching over 900 members.

My own resignation is prompted by the economics of survival. My bench time is now my sole source of income and the phenomenal amount of volunteer effort required of the Society's officers is simply no longer a live option for me. I resign with great regrets.

However, my resignation is only symptomatic of a more pervasive problem facing the Society as a whole. In short, as the officer perhaps most familiar with the financial and administrative aspects of the Society, it is crystal clear to me that our organization is on the verge of choking to death on its own success. That is to say that our growth rate, our present size, the number of programs we are implementing and the success of the Journal has *already* gone past the point at which volunteer leadership and workers (even with the help of part-time staff) can carry the load. It is impossible. Another six months to a year of our present growth rate and present work load will find the Society's administrative systems breaking down like over-loaded scaffolding.

On the other hand, with the right administrative decisions and the proper broad-based support from the membership, it can be a time when we can congratulate ourselves on our success and begin to reap the benefits of it. We are on the verge of a new era. The Society is about to emerge as the professional organization on this continent able to speak for its membership internationally from an artistic point of view and domestically from an industrial point of view. We are sponsoring our first European exhibit and are opening our conference to industrial and commercial exhibitors this year for the first time.

I'd like to list the major problems we face and suggest some of their solutions. Our bookkeeping system has been advanced from a simple debit-credit sheet to a Safeguard double entry system with year-end audits by a C.P.A.

Our methods of dues statements, address updates and mailing list are simply no longer workable. The officers and board in their January meeting voted to investigate the possibility of computerizing the mailing lists and dues statements. A computer service bureau specializing in non-profit organizations has been engaged for the task at an annual rate below the present costs of manual maintenance and with infinitely better control and accuracy.

Our Journal is now costing us between $1800 and $2000 per issue total costs. We must seek advertising in the Journal to offset these expenses. Someone has to sell advertising. It is becoming less and less feasible for volunteer help alone to organize the annual conference. We need someone to help in this area who can carry that experience from one year to the next.

We need someone who can be on top of private and governmental grant opportunities. We miss funds each year because the task is too much for volunteers.

In short, we must have a full time executive secretary who can put all of his/her efforts into the affairs of the Society. This is no longer a "wouldn't-it-be-nice-if" thing; it is an absolute necessity and it must be done this year.

Where do we get the money? The key to the Society's whole financial future lies in selling advertising for the Journal. If advertising could (and it can) pay for the Journal, our dues can be redirected to hire a full time person to administer our affairs.

The "Catch 22" is that advertising sales is simply too involved a task to be done properly by the available volunteer help. The solution will have to be emergency funding for the first year's salary to enable that person to then in essence generate his/her own income indirectly by selling ads for the Journal.

I urge each of you to offer any advice or connections you may have to our President in her and our efforts to secure sources of one-time grant funding. This issue of a full time position is the single most important issue we have to deal with at our St. Louis Conference. And the issue is not "do we need it", but how soon can we fill it, what is the proper job description and lines of authority and responsibility and just where can we get the funding to guarantee our survival over the near future.

Joel Bagnal, Secretary/Treasurer

Dear Editor,

. . .The recent review in the Journal of Metalmorphosis at Peters Valley was wonderful to see and quite unexpected. I believe Pahaka did an excellent job as reviewer. My only complaint concerns what was probably a typographical error. This concerns the fact in the article the term "collegiate" was used instead of "collagist". Terms similar only in the effect that education may have upon the student. This mishap of identification led to some good natured chuckles, etc., on the part of my colleague friends, so I suppose the slip up was worth it, but if clarification is possible please do so for me. Thanks . . .

Thomas Mann

Dear SNAG Members,

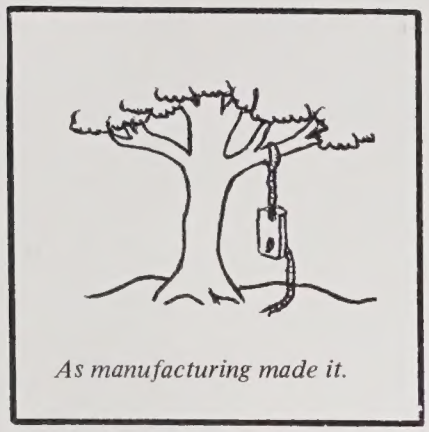
A new library membership has been established by SNAG for the GOLDSMITHS JOURNAL. The cost for this status is $15 per year and is strictly limited to libraries. It is our hope that this will make the Journal more accessible and well-known to the students.

The purpose of this letter is to solicit your support. We would like to recommend that your school library subscribe to the Journal at this special rate.

Both SNAG and yourself stand to gain — SNAG through increased membership and financial support; you through a less tattered and worn personal copy, sometimes shredded by eager students.

If you feel as we do, please contact your library now.

Mark S. Baldridge, Editor
GOLDSMITHS JOURNAL



As manufacturing made it.

As inspection tested it.

As the fabricator installed it.

What the customer wanted.

Dear Editor,

Bodycraft Galleries presented the show "Pure Gold" during the American Crafts Council conference in Winston-Salem, NC. Dates of the exhibit were June 5-11, 1977. The majority of goldsmiths represented were exhibiting members of SNAG.

The invitation/announcement was designed for our original title by Austin Lowrey. The camera-ready copy is still in our possession as we purchased it outright from Austin.

The Yeatts Gallery in Roanoke, VA has subsequently plagiarized the title and graphics of our show and presented them as their own for an exhibit that ran Nov. 6-Dec. 30, 1977. Not only was the graphic design LITERALLY identical, the exact type of paper and color of ink were also duplicated.

This is plagiarism. There is no circumstance or explanation which can justify stealing another's work.

Accordingly, I ask that the Yeatts Gallery acknowledge this unauthorized use of our artwork.

I further suggest that reimbursement to Bodycraft in the amount of the designer's fee would be appropriate.

Whereas I speak on behalf of Bodycraft Galleries, I am also distressed on behalf of the goldsmiths involved in both shows, and regret that the identity of the Virginia show is permanently clouded with this compromising situation.

I very much appreciate the Journal's commitment to the role of being a neutral forum, and response, if any, should properly come from the owner/staff of the Yeatts Gallery.

Bonnie Barger
Bodycraft Galleries
409 West End Blvd.
Winston-Salem, NC 27101

Ms. Bonnie Barger
Bodycraft Galleries
409 West End Blvd.
Winston-Salem, NC 27101

Dear Ms. Barger,

Thank you for your patience and sensitivity in handling this matter which has caused me so much pain. Before this my sins of ommission and commission seemed small indeed.

We did see your week long excellent exhibit of nationally known goldsmiths in Winston-Salem and it inspired us to showcase our Virginia goldsmiths.

The original title for our show was "One on One". When our people were approached they requested that the wearable category be expanded to include other "objects-d'arts" so that a full range of their capabilities might be shown. This we agreed to do and our heads having been filled over the past three years with Egyptian, Minoan, Peruvian, Mycenaean and Winston-Salem Pure Gold, we reorganized its concept. As a result, 25 Virginia metalworkers were shown, with a special honor exhibition space given to Arline Fisch. As for announcements, 300 invitations were mailed to Roanoke patrons of the gallery. In addition, from 10 to 20 invitations were mailed to participating artists for their personal use.

Of course we know that the format of our announcement was square, yours was rectangular, that white stock is common, that the color ink would hardly have been suitable in black. . . that pure gold is not only a term that belongs to metalsmiths, but is a colloquialism. It had been used in a New York Times headline in the arts section just prior to our two-month long exhibit. This aside, to not acknowledge our indebtedness would be begging the point. We do acknowledge that and feel remiss.

The city of Roanoke has experienced an expanding consciousness of Virginia's fine painters and sculptors. The Yeatts Gallery is proud to have been an active part of these activities for six years and to have sponsored the first invitational showing for Virginia metalsmiths. The results were almost overwhelming, but we plan to redouble our efforts to make these artisans better known and appreciated. Our experience was that their creative efforts generated a personal involvement with lay people that the visual arts had never been able to achieve.

We wish that there might be 51 other 'pure gold' shows featuring outstanding metalsmiths of each state. This worthy concept should be carried on!

Very truly yours,
Lyn Yeatts
Yeatts Gallery

Dear Editor,

It was suggested to me. . .that I write you concerning apprenticeship possiblities in metalsmithing.

I have spent a year studying at School for American Craftsmen and I have been doing some free-lance work for the past few years. I am interested in finding a position as an apprentice to a silversmith and I really don't know how to go about inquiring into it. Is there some way that you could be of assistance to me?. . . I can be contacted at 6317 Cates Ave., Apr. 3-W, St. Louis, MO 63130.

Muriel Auerbach

(Editor's Response: Unfortunately, I can do nothing. I would suggest that you attend the upcoming SNAG conference in June in St. Louis where teaching alternatives will be discussed. Perhaps some type of apprentice information center could be created. In any case, the nation's metalsmith/jewelers will be in St. Louis and may be able to provide more helpful suggestions.)

Dear Editor,

Noting the letters recently about the problems of enameling on gold (karat), I believe a request to refiner will reveal that most karat gold below 18k, and even 18k from Hauser-Miller, contains zinc which is always a culprit. Hauser and Miller's 14k gold contains 4¼% zinc.

In my quest for a commercial alloy capable of casting this section in cold sand molds I've had to resort to making my own alloys (which is instructive). I haven't called Handy Harmon yet, though.

Hank Kaminsky

Dear Editor,

. . .I have read the article on reticulation and found it competent and informative, but wonder why it has been found necessary to use a substandard silver alloy with 18% copper. People here quite cheerfully reticulate ordinary sterling silver and 9k gold alloys. I have never been approached with any problems about this, and am not aware of the procedures employed but it is used in commercial production, and not only artists craftsmen's work. . . .

Peter Gainsbury

Dear Editor,

About "European Jewelry Schools" by Peter Gainsbury, I must say to you that there is another school for teaching enamel art on copper. This is the "Escuela de Artes Aplicadas" of Barcelona, where I am a teacher of enameling. This is an official school where Escuela Massana must take an examination in order to obtain the official title of enameler. Foreign students are accepted with these languages: English, French, and Italian.

I am the editor of the bulletin I'ESMALT.

Andreu Vilasis
Barcelona, Spain

KENNETH BATES

Conversations with Mark Baldridge

"I have never been convinced that a truly creative or imaginative person was a matter of 'becoming', but rather a matter of being".

KENNETH BATES

Mark: I insist that you write an autobiography for the Journal. You owe it to yourself to be documented in the Journal for the metal/jewelry/enamel world. You have had an extraordinary career and have risen to prominence with your books, lectures, teaching and exhibitions.

Kenneth: That's flattering for you to say, Mark, but I read the articles in the Journal faithfully and I am often obfuscated and confused by the technical and literary style used. I don't converse that way, nor do I think that way. I am a simple person with small-town impediments which instead of denying, I cherish. In my latest book *Salome's Heritage**, I tried to write (after the third attempt longhand) in an easy-flowing style, deleting fanciful and obscure words found in that most dangerous of all books *The Roget's Thesaurus*, and yet you wrote "I thoroughly enjoyed your new book — it evoked many memories that were inside me toward my relatives and childhood experiences. It was also interesting to read about many of the things that make you tick". You were kind to say that, Mark, so I shall try to give you a further account of how, why and when I became so involved with enameling.

Mark: Start at the beginning and tell me how it all happened.

Kenneth: I do have a vivid memory of an episode at the age of four which may have little to do with my becoming an enamelist, or perhaps it does, because I was aware at that time of my older brother who was bigger, stronger and more courageous that I could ever hope to be. I think at that early age I vowed that I would make something of my life that would surpass my brother's accomplishments. At that time, in the small town of Scituate, Massachusetts, little concern was given to anything of an aesthetic nature. However, I cannot say that Aunt Salome's original patterns for silk comforters and patchwork quilts, the hooked rugs, the caned chairs, the tatted lace or hand-carved wooden flour scoops were not creative art expressions. Emphasis was usually put upon Aristotalian logic in every country store, every kitchen and grange meeting, but it seemed to one that there was also a consideration for "the rightness about the looks of things". This was my heritage from an early age until I was capable of making things with my own hands which not only pleased those around me, but also pleased me. This aspect and my love for growing things have been a part of me for a long lifetime.

I have never been convinced that a truly creative or imaginative person was a matter of 'becoming', but rather a matter of 'being'. My basis for such a statement comes after 43 years of teaching at the Cleveland School of Art. It has also been my contention that art ability is seldom 'discovered' late in life by the mere act of attending a neighborhood hobby class. Too many perpetual students rely on their ability to enumerate whom they 'studied under' rather than developing a more empirical approach.

Mark: Kenneth, you are being prejudiced and dogmatic. When did you become introduced to enameling? You say that as a boy you made things with your hands.

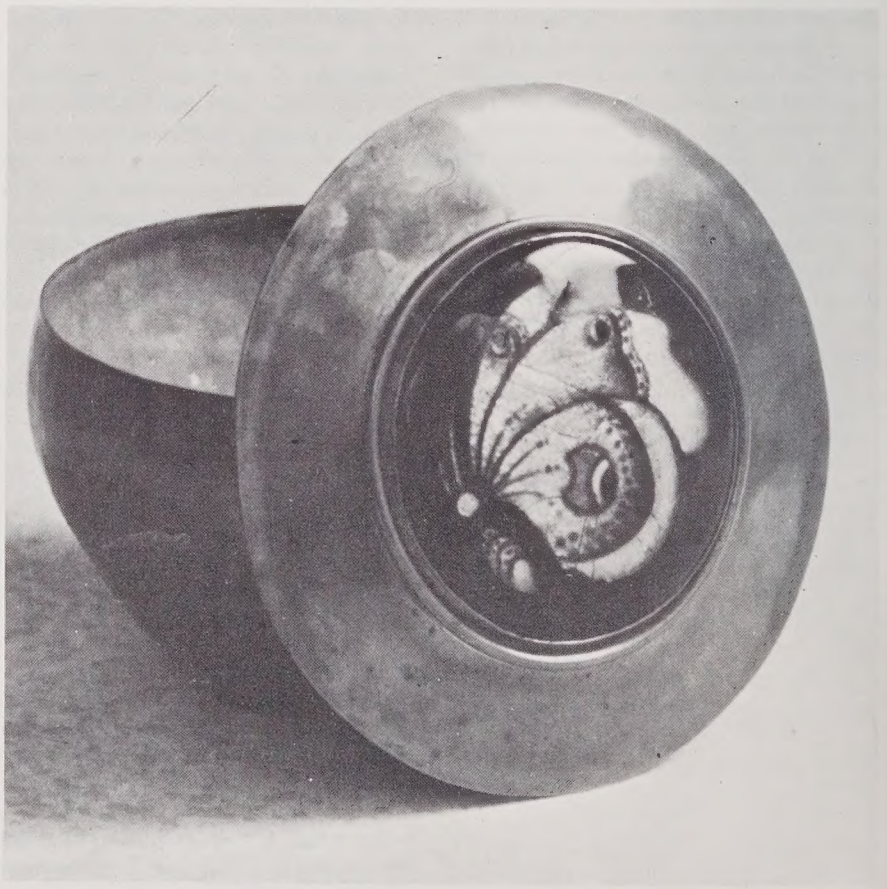
Kenneth: It was in the Massachusetts School of Art and due directly to two incidents which, for some reason, have been indelibly stamped in my mind. English Battersea snuff-boxes and Chinese cloisonne vases were in museums, but almost never in my home town, and certainly never made by a local craftsman. I was fortunate. My jewelry instructor at the art school, Lauren Martin, made enamels and had a most stimulating manner of unwrapping his alluring creations before the class. These were done with opalescent enamels, a technique rarely seen today, and often consisted of swans and lily pads floating on irridescent blue waters, but to me they were absolutely intoxicating. The same intoxication occurred to me as I viewed the scintillating turquoise and cobalt blues in the Boston Museum on the elaborate Chinese headdresses inlayed with real Kingfish bird's feathers. Why have I been so haunted by these two piercing experiences? After five decades of enameling, I think that I shall never quite consummate their challenge to me.

Mark: After the Massachusetts art school experience, what happened?

Kenneth: I graduated with a teaching degree and was asked to come to Cleveland as a faculty member at the Cleveland School of Art. My first year was fraught with terror, being suddenly thrust into a job where I taught five subjects in five consecutive days each week. They were water color, design, jewelry, object drawing and perspective (and for you present day sophisticates, at a salary of $200 a month). Somehow I managed to keep my head above water only by doing a complete study plan and finished example of every new problem as it was presented. This kind of procedure has paid off well, as I may be unique as being one enamelist who has always made a comprehensive color rendering of every major piece of my work before attempting to fire it. I also recommend careful planning of a color scheme with abundant tests of various opaques and admixtures, as well as tests of each transparent over gold, silver, flux and opaque white. Sometimes I use as many as 30 different colors in one enamel piece. I am aware that this kind of planning may be obnoxious to those who prefer a more unregimented approach but, as I told you Mark, I am discussing only my way of enameling.

Mark: Tell me more about your preoccupation with this one craft when you might have chosen some other, more popular one at the time.

Kenneth: That first year in Cleveland—1927—was an eventful one for a small town son-of-the-soil. Everything was new, everything was exciting. I had entered my first enamel (Fig. 1) in the Cleveland Museum of Art May Show and received first prize. (1978 will be my 50th year, with over 30 awards and four silver medals and 32 pieces owned by the Museum.) I had found a girl whom I intended to marry who had graduated from Wellesley College and Western Reserve University and who sat in the third row of my design class. I decided on a trip to Europe that summer. Impressions of that first trip to Europe were everlasting and the most cogent of all was my visit to the Cluny Museum in Paris. There I was introduced to the Byzantine enamels where I observed that sheets of thin gold received sunken areas in which the figures and



Covered Bowl, 5"x4", enamel inset over 24k gold paillons
KENNETH BATES, (his first enamelled piece, 1927), Fig. 1, First Prize, 1927, Cleveland Museum of Art

". . .enamels should be the embodiment of something precious, not a medium to be dealt with in a perfunctory manner".

"Alpha and Omega", 4"x4", cloisone and champleve, gold-plated
KENNETH BATES, Fig. 2

"Inception of Spring", 2½x4½", limoges with overglaze
KENNETH BATES, Fig. 4

motifs were delineated by ribbon-like wires. Here was champleve enameling in combination with cloisonne, resulting in finely drawn detail relieved by unbroken areas of gold. I pursued this method as well as the ecclesiastical aspect of the Byzantine (Fig. 2) inspiration for some time, being convinced from the beginning that enamels should be the embodiment of something precious, not a medium to be dealt with in a perfunctory manner. Allow me, Mark, to admit that I still hold to that premise.

Enameling had become obsessive with me. It is one medium which offers a challenge in drawing, research, design, color, craftsmanship, composition, tactility and appeal and probably not the least of these is patience and the willingness to admit personal dissatisfaction and start again from scratch.

My work has passed through many kinds of influences such as: abject realism (Fig. 3), ecclesiastical, stylization (Fig. 4), geometric, non-objective (Fig. 5), abstract (Fig. 6), funk (Fig. 7), and the 'non-designed' look, all of which seem to impress me very little as I peruse my slides and photographs except those which I feel have a stamp of my own identity, my personal reaction to some phenomenon of nature or life around me. This must take top priority in every creative attempt, otherwise it is worthless, technique is secondary.

Recently I have been challenged by the reduction oxidation method of making plique-a-jour enamels. The Japanese are proficient in this technique -- but to me, it still remains a challenge. Compensation is worth the effort, but slight deviation in any way of the involved steps of the procedure will assure irreparable failure and heart-rending disappointment. As silver cloisonne wires are placed on the convex side of the bowl the design must be so arranged that large unbroken areas of enamel are not in evidence, even though each wire need not be contiguous. Because the bowl must be fired in an inverted position, care should

"Metamorphosis II", 10"x6", cloisone mounted on rusted iron (see cover of Craft Horizons, June '73)
KENNETH BATES, Fig. 5

". . .as far as the urge to create goes, or the excitement and thrill of every-day existence goes, life hasn't changed one damned bit".

"Primordial Garden", 11"x8", gold and silver paillons, black and white overglaze
KENNETH BATES, Fig. 6

be taken not to allow the enamel to thicken at the rim. As the entire copper bowl is disintegrated by swabbing nitric acid with a feather, the real danger occurs if the acid becomes too strong, thereby creating enough heat to crack the enamel — then all is lost. For the redox plique-a-jour each transparent enamel must be tested after washing and rewashing, and even then, only the most brilliant colors should be used. See "Luna Vista" (Fig 8)— Silver Medal 1976, the Cleveland Museum of Art.

Writing is another outlet for creativity, and also cooking. All artists should try their hand at cooking and I know many that do — many who are dissatisfied to resort to TV dinners surrounded as they are by the myriad of cookbooks being written every year. However, to the artist-craftsman it becomes more than following recipes. His kitchen is an extension of his studio (see Salvador Dali's cookbook). In my case, I speak of the oven as "the kiln" and treat it with the same reverence — a place to create new taste combinations and new visual delights.

As for writing, from my experience, I can truthfully say that it fails to be the embodiment of quite the same kind of relaxation. After the publication of each of my four books, I vow "never again". Such an undertaking involves days, months, years of concentration and research. But the provocation, the incentive is not unlike the challenge of a difficult gold granulation or a defiant plique-a-jour. One is compelled to do it, and one is obliged to succeed regardless of the perils along the way.

"Enameling had become obsessive with me".

"Beer, Bull and Beach Crud", hanging object, 11"x6", rusted iron, gold paillon, beer can, enameled and electroformed
KENNETH BATES, Fig. 7

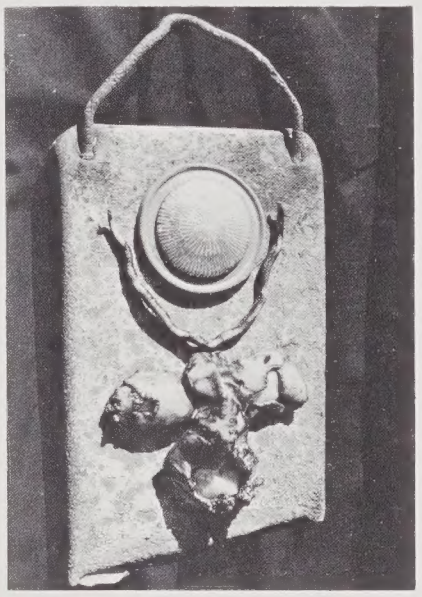
"It is with a certainty that those who claim to be unloved fail to put forth the effort to love".

Since childhood I have familiarized myself with nearly every local flower, plant or vegetable that grows. My interest in gardening is inter-mingled with my interest in enameling, and I have become reconciled that for me these two creative outlets are but one and the same thing.

Mark: As you look back, how do you think your life has changed?

Kenneth: Basically, as far as the urge to create goes, or the excitement and thrill of everyday existence goes, life hasn't changed one damned bit. In the early twenties, I found myself struggling to support my three children and pay for our new flat roofed contemporary home on Lake Erie, but now at 74, having lost my wife, paid for the home, and gained six grandchildren, I find the drive to improve and the joie de vivre still there. I wager that most craftsmen feel the same way, Mark.

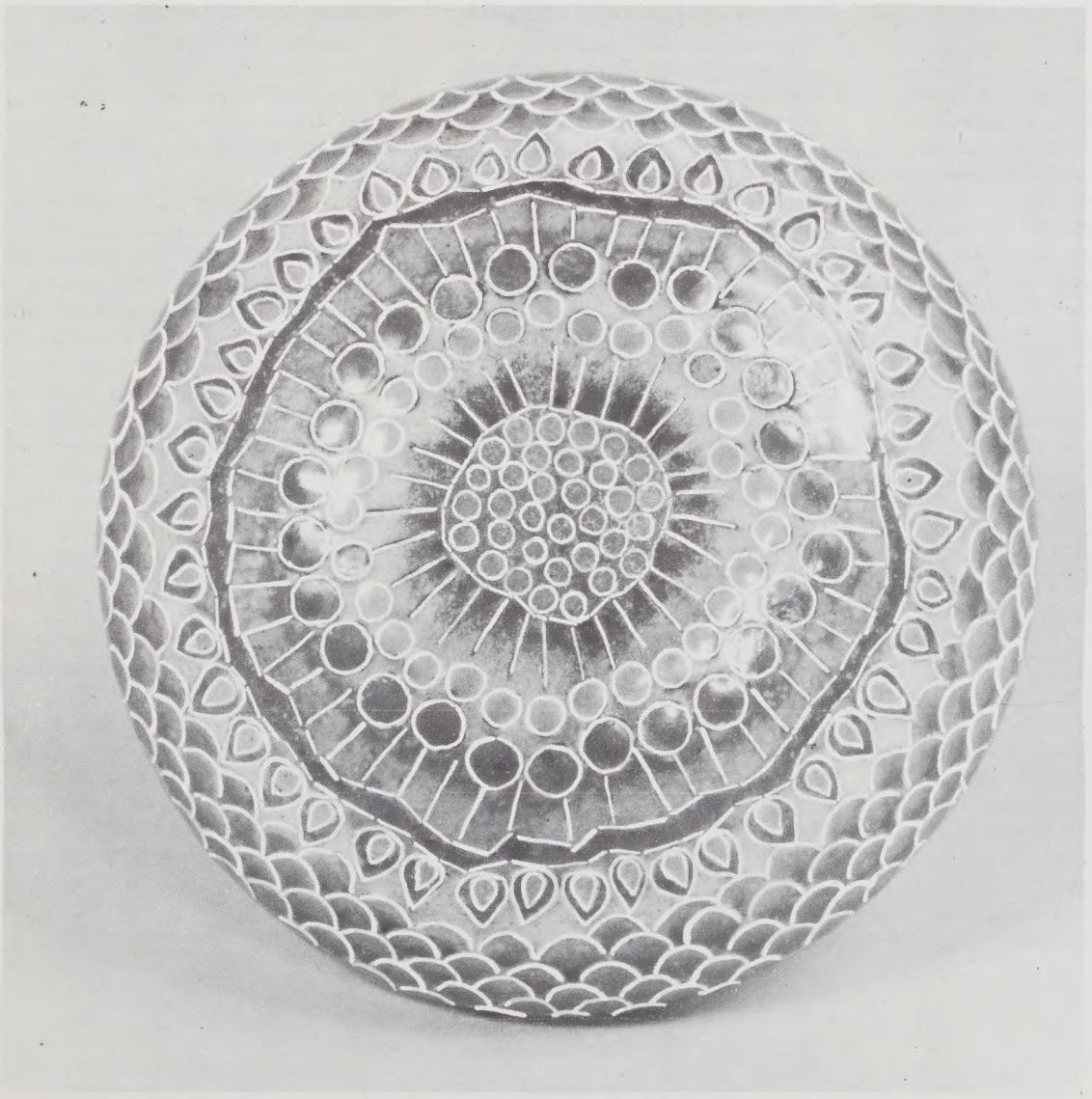
In closing, I must mention one more thing and I hope you will not accuse me of being maudlin. I am speaking of that nebulous word 'love', love of yourself, love of other people, and love for your work. Loving many kinds of people often generates love from many kinds of people. It is with a certainty that those who claim to be unloved fail to put forth the effort to love. Love must also go into every piece of work one turns out. This is so true of many craftsmen who were once my students. John Paul Miller has told me that he loves to conceive his gold granulation masterpieces with a passion; Mary Ann Scherr loves to envision her stunning steel figure adornments already being worn with



some special costume; John Marshall's work reveals his love for form and translucency of enamel; William Harper's imaginative cloisonne enamels emanate his love of creating them; and you, Mark, have admitted your absorbing love for the woods and silver while finishing that magnificent chess set. I stand in awe while viewing the pieces in the SNAG exhibition and I realize the raw and uninhibited imagination that they exemplify, but in some cases I think there is a flaw, a lack, a kind of yearning. Could it be that some gain respect from so many, but love from so few that what they were doing was not for the love of doing, but for personal aggrandizement, or glory, or profit, or maybe for their rich uncle? These reasons are not enough. They are temporary and will disappear with the next attempted piece.

So, craftsmen, love what you're doing and love the gift of time in which to do it. **It is the everlasting journey which is happier than the impossible arrival could ever be!**

*(Editor's Note: *Salome's Heritage* by Kenneth F. Bates, Vantage Press, $7.95, 516 W. 34th St., N.Y., N.Y., 10001.)



"Luna Vista", Bowl, 3½", reduction oxidation, plique-a-jour
KENNETH BATES, Fig. 8

WORKSHOPS

ARROWMONT SCHOOL OF CRAFTS is offering the following workshops: June 18-24—Enamels by Fred Ball, Jewelry by Michael Croft; June 25-July 8—Enamels by Fred Ball, Jewelry by Michael Croft; July 9-15—Enamels by Florence Illman; Jewelry by Richard Mafong; July 16-29—Enamels by Carol Adams, Jewelry by Deborah Aguado; Aug. 6-19—Jewelry by Chunghi Choo; Aug. 20-26—Knife Making by Albert Anderson, Metal Forming by Nilda Getty. Enameling by Harold Helwig, Casting & Fabrication by Mitsuko Kambe Soellner, Smithing by Jim Wallace, Non-Precious Metals by Elliot Pujol, Holloware & Raising by Walter Soellner. Estimated costs include $25 registration fee, $75 Tuition (per week), $80 room & board (per week—over four to room), and $7 materials fee (average). Write Arrowmont, Box 567, Gatlinburg, TN 37738.

1978 Workshop Series for Retail Jewelers, sponsored by Jewelers Circular/Keystone. Categories include: (I) Inventory Control & Management: Mackinac, June 11-12, NYC, July 18-19; Los Angeles, Aug. 15-16; (II) Sales Management and Motivation: Bar Harbor, June 23-24; (III) Financial Management: Miami, April 7-8; Mackinac Island, June 9-10; Bar Harbor, June 25-26; Atlanta, July 7-8; NYC, July 20-21; Los Angeles, Aug. 17-18; San Francisco, Aug. 21-22. Write: Management Growth Institute, 572 Washington St., Wellesley, MA 02181.

July 10-28—"Metal Arts" by Albert Anderson. Write Penn State University, 410 Keller Conference Center, University Park, PA 16802.

April 8-9, April 30, and May 27-28, Blacksmithing and Fine Metals workshops, instructors will be Noel Clarke, Albert Paley and J. Fred Woell. For course descriptions and fees write to: Spring Workshops, Peters Valley Craftsmen, Layton, NJ 07851.

"Creating With the Flexible Shaft", given by Harold O'Connor. For costs and details, contact: Dunconor Workshops, Box 2000 F, Crested Butte, CO 81224.

July 24-Aug. 25, Jewelry and Small Sculpture Workshop with Mary Ann Scherr, Tom Markusen, Marcia Lewis and Don Drumm, Kent State U., Kent, Ohio, undergraduate and graduate sections, portfolios for admission are required. For information: Harold Kitner, Blossom-Kent Art Program, Kent State U., Kent,OH 44242.

June 19-30, Advanced Jewelry/Metals Techniques, directed by Chuck Evans, Bowling Green State U., Bowling Green, Ohio. For further information, contact C. Evans, School of Art, Bowling Green U., Bowling Green, OH 43403.

July 10-21, Enameling on Copper, directed by Hal Hasselschwert, Bowling Green, Ohio. Write: Chuck Evans, School of Art, Bowling Green State U., Bowling Green, OH 43403.

Peters Valley Craftsmen offers 10-13 week internships (individual instruction) in jewelry/metalsmithing during the fall, winter and spring. The spring session begins April 3. In addition, weekend and summer workshops are offered in metals, blacksmithing, and other craft areas. For more information and applications, write: Peters Valley Craftsmen, Layton, NJ 07851. Call: 201/948-5200.

July 20-Aug. 18; Danish Goldsmithing and Silversmithing Workshop and Tour, Dr. Robert Coleman, Holst Anderson and Ellen M. Broker, University of Copenhagen, Denmark. Workshop is for experienced craftsmen; submit 5 slides or photos; cost $1420. For information, write: Dr. Coleman, Art Dept., San Jose State University, San Jose, CA 95121.

May 20-21—"Lost Wax Casting", John Heller, Washington, DC. For fees and descriptions, contact: Carolyn A. Hecker, 1841 Columbia Rd., NW, Washington, DC 20009.

July 10-15—Enameling, conducted by Kenneth Bates, 3 credit hours; graduate, undergraduate, or audit.

June 14-23—Electroforming, conducted by Stanley Lechtzin, 3 credit hours; graduate, undergraduate, or audit.

For information on either of the above, contact: Mark Baldridge, Longwood College, Farmville, VA 23901 (804/392-9359) . Enrollment is limited to a first-come basis.

July 3-21, July 24-Aug. 11—Summervail Workshop for Art and Critical Studies, Metalsmithing; sponsored by Colorado Mountain College. For further information, write: Randy Milhoan, Director, Summervail Workshop, Box 1114, Vail, CO 81657.

July 27-Aug. 16—Professional Summer Workshop, Prof. Bruno Martinazzi, Ansedonia, Italy; limited to people in the field of goldsmithing and to students of art schools; $985, deposit of $400 required by April 11. For further details, contact: Ms. Paola Freeman, c/o Studio Prof. Martinazzi, Lungo Po Diaz 2, Torino 10123, Italy, or Goldsmiths Journal.

June 19-23—"Basic Construction for Plaiting —3D Sculptural Forms" with Earl Snellenberger; June 26-30—"Enameling Techniques for Jewelry" (not for beginners) with William Harper; July 3-7—"Jewelry Fabricated and Other Construction Approaches" with Richard Mawdsley; July 10-21—"Japanese Metalworking Techniques" (covers toolmaking, Sen Zogan, Rokusho, Mokume-Gane). For further information, write: Peter Dahoda, Director, Craftsummer, School of Fine Arts, Miami University, Oxford, OH 45056.

Reticulation and Hollow Forms, May 22-June 2; Mokume, Lamination, Roll Painting, June 12-23; Photo Images, Graphics, June 26-July 7; Plastic Integration with Metals, July 17-28; Design Development, Aug. 7-18—These advanced jewelry making workshops are given by Harold O'Connor and will be conducted at Dunconor Workshops, Box 2000, Crested Butte, CO 81224.

PENLAND SCHOOL OF CRAFTS is offering the following workshops: June 5-16—Jewelry by Arline Fisch, Enamels by Jamie Bennett; June 19-30—Jewelry by Jim Meyer, Enamels by Carol Wells, Lapidary by Ross Clifton; July 3-21—Jewelry by Jim Malenda, Enamels by Bill Helwig, Lapidary by Ross Clifton; July 24-Aug. 11—Jewelry by Sandra Zilker, Enamels by Beverly Palusky, Lapidary by George Parker; Aug. 14-Sept. 1—Jewelry by Jim Cotter, Enamels by Helen Hosking; Sept. 4-22—Jewelry by Hannelore Gabriel, Enamels by Steven Zeitlin. Special jewelers in residence, June 19-30, are Mary Ann Scherr and Drewry Hanes. Graduate and undergraduate credit available. For more complete information, write Penland School of Crafts, Penland, NC 28765.

June 26-Aug. 11—Course No. 059, "Introductory and Advanced Jewelry" and Course No. 269, "Electroforming" — both with Stanley Lechtzin; 4 credits each, undergraduate credit. PA residents: $48/credit, non-residents: $74/credit. (Graduate credit: PA residents: $65/credit, non-residents: $94/credit) A $50 non-refundable deposit will reserve a place for you. Make check payable to Temple University and mail it, together with your name, address and course number and title, to Mr. Edward Plieninger, Business Manager, Tyler School of Art, Beech & Penrose Aves., Philadelphia, PA 19126.

April 15—Workshop of wax carving processes, basic concepts of forging, and direct forming of metal; taught by John M. Rogers. For further information, contact: Joyce Allison Berts, P.O. Box 3733, Temple, TX 76501. 817/778-5759, 778-9176.

NEW MEMBERS

We would like to welcome the following new SNAG members:

STUDENTS:

Janice Kluge, Middleton, WI
Ms. C.F. Deuell, Philomath, OR
Catherine Oblasney, Brockport, NY
David Hodgson, Kennebunk Port, ME
John Rotter, Arcata, CA
Paula Oram, Scranton, PA
Margie Greenbaum, Cleveland, OH
Vicki Sivec, Richmond, VA
Catherine Oblasney, Brockport, NY
Margery Wolff, Atlanta, GA
Charles Medlin, Jr., Ayden, NC
Judy Zinkan, Houston, TX
Peggy Warhola, Lorain, OH
Bethany Murray, Houston, TX

ASSOCIATE:

Patricia Pfaff, Baltimore, MD
Betty Craven Kelchner, Bridgeport, WV
Paul Fince, Findlay, OH
Barbara Miller-Gillis, Akron, OH
Helga Palko, Ottawa, Ontario
Diane Hewitt, New York, NY
Randi Milofsky, Rosendale, NY
Pam Venable, Memphis, TN
Vicki Eisenfeld, Huntsville, AL
Cathy Wheless, Powhatan, VA
Thomas Terceria, North Kingstown, RI
Schaefer Studios, Fairfax, VA
Susan Fuller, Morrisville, PA
Kathryn Zelus, Geneseo, NY
Gabriel O. Fiesh II, North Garden, VA
Katia Kamesar, Sherman Oaks, CA

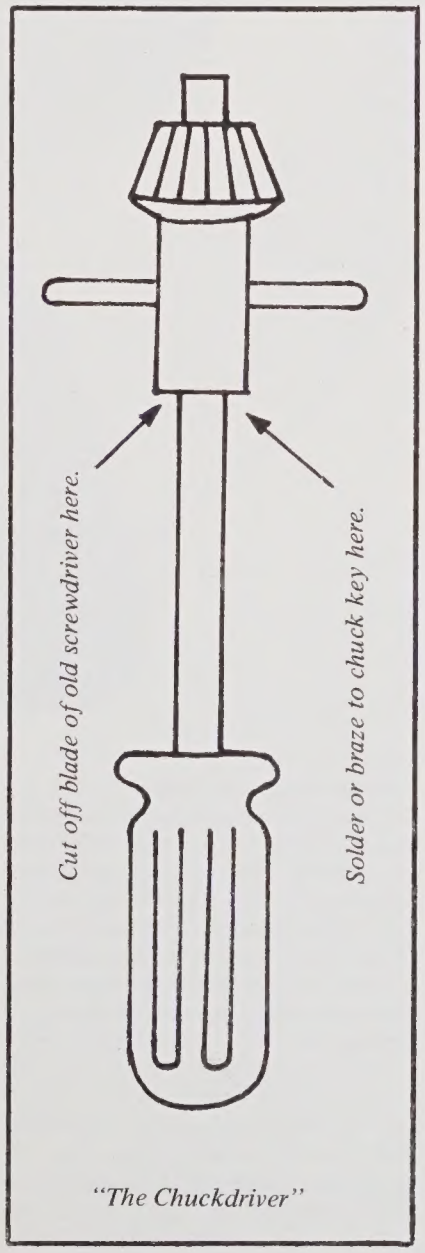
LIBRARY MEMBERS:

New Brunswick Craft School, New Brunswick, Canada
St. Lawrence College of Kingston, Ontario, Canada
Bodycraft Galleries, Winston-Salem, NC
School of Architecture, University of Michigan, Ann Arbor, MI
Western Illinois University, Macomb, IL

Technical Notes

HELPFUL HINTS
by Thomas Mann

Do you have a chuck type handpiece (Jacobs Chuck No. 30) on your flexible shaft machine and are you tired of fumbling about with that tiny awkward contraption known as a chuck key? Well, if you are, and I suspect there may be thousands of you out there fumbling about, try this solution to the fumble. Turn an old screwdriver into a chuck driver. You can make your own or send me $4.50 and I'll send you a spiffy model readymade. Tom Mann, Box 124, R.D. 2, E. Stroudsburg, PA 18301.



"The Chuckdriver"

SOURCES

† Electrochemical Services for Sculptors — for electroplating, metalizing, electroforming, and chemical coloring of metals. Write I.C.C. Laboratories, 309 S. W. Third Ave., Portland, OR, 97204. Will do price quotations from sketches or snapshots of work.

† Facet Roughs, Catalog No. 10 — catalog of professional quality facet rough exclusively for the amateur — includes synthetic and roughs. For catalog and information as to ordering, write: Sam Frost/Barbara Frost, P.O. Box 151, 166 Canada St., Lake George, NY 12845, or phone 518/668-9689 or 518/668-2544.

† Polyurethane Bench-Dapping Block — from Lapstar is now available. A high friction, non-contaminating surface which has 100% memory for dapping and will return to its original depth regardless of how far it is pounded into. Can be used for filing, sawing, etc. For information, write: Lapstar, Inc., 4070 S.W. Cedar Hills Blvd., Beaverton, OR 97005.

The Kerr Mfg. Co. is an excellent source for equipment involved in the process of lost wax casting. It also provides a full range of waxes, investments, casting equipment and supplies. Send $1.00 for the Kerr Art Metalcraft Casting Catalog to Kerr Mfg. Co., Dept. 30, 28200 Wick Rd., Romulus, MI 48174.

The Modern Art Foundry offers complete services in molding, retouching, casting, finishing, mounting, reproductions, restorations, repairs and studios. Designed to serve all the needs of the sculptor — including artists who want to do all the foundry work themselves. Contact: Modern Art Foundry, 18-70 41st St., Long Island City, NY 11105.

† The Electro-Arts Co. works with artists exclusively for plating of metallic and non-metallic objects (metalizing); for electroforming; and for chemical coloring of metals. Send photos or sketches for a return price quotation, to Electro-Arts Co., Box 40290, Portland, OR 97240.

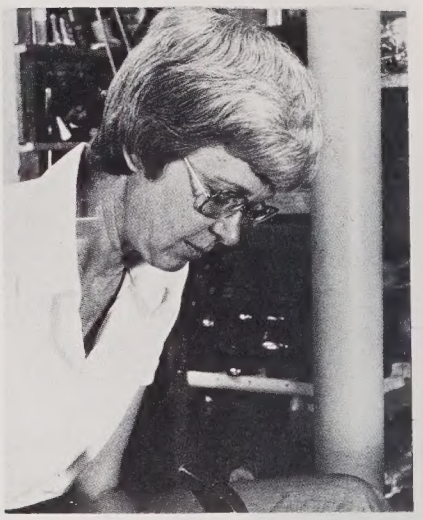
GAMMA RAYS REVEAL SILVER CONTENT
(courtesy The Silver Institute Letter, Feb. 1978)

The precise silver content of an article can be determined without cutting or damaging it by giving the silver piece a dose of neutron radiation, then monitoring the effects with a germanium detector. French scientists used this technique to determine that a silver-coated coin made during the reign of Emperor Constantine in 318-319 A.D., contains 166 milligrams of silver. J. N. Barrandon, J. P. Callu and C. Brenot of the cyclotron laboratory of the National Scientific Research Center (CNRS) in Orleans, France, developed the method. Here's what they did:

They subjected the coin to neutron radiation from the 252 isotope of californium, for five minutes. This temporarily converted some of the silver into the 108 isotope of silver which gives off gamma rays for a short time. One minute after the treatment, a germanium detector began monitoring radiation from the silver 108 and continued for 10 minutes. The information was fed into a minicomputer which reported the results.

CURRENT JEWELRY FAD ENDANGERS CORAL

In Los Angeles, the popular use of pink coral in jewelry has resulted in the illegal harvesting of the plant. Most of the illegal diving is being performed by individuals; however, the current fad could cause extreme damage to the Allopora coral of California if large-scale stealing begins. Present prices jewelers pay for a pound of the coral range between $5 and $10; some very fine samples could sell for $25 or even $100. Harming or unlawful picking of coral from the government-protected beds, carries a severe penalty which many people are unaware of — a fine of $2,000 and a 6-month jail sentence. Although permits for the legal harvesting of coral can be obtained from California's Office of Land Management, at this time none have been issued. In Hawaii, the demand for coral jewelry by tourists has created a similar problem.



Lois Etherington Betteridge
–photo by Keith Betteridge

LOIS ETHERINGTON BETTERIDGE, M.F.A.
an autobiography

"Never tell a customer that you cannot do a job."

I have always believed that I controlled my own life, yet when I started to write this, I realized the extent to which it has been affected by chance. How else could one explain my choosing Kansas from all the universities in the U.S.A.? Kansas, the only university offering silversmithing, a craft I did not even know existed until I got there. It was 1948. In Canada, crafts tended to be of the cottage industry variety and not a part of my milieu.

In 1952, a neophyte silversmith, I returned to Canada and, with $500 given me by my father, threw my first pebble into the pond by opening a studio. It was in a small town near Toronto where I reckoned I could make early mistakes unnoticed.

A year later I moved into a ramshackle, but strategically located, store on the fringe of Toronto's prestige shopping area. It worked out well: my store front drew in pedestrian traffic; entering the only annual craft competition and establishing contact with decorators; architects and an avant garde church supply house created more ripples. I got my first commission (for a chalice and ciborium) and my ulcer at about the same time, perhaps because I was supporting myself entirely through the sale of my work supplemented by teaching jewellery in community classes for $20 a week. However, I managed to eat steaks, drive a car and have my hair done once a week.

About that time a trade jeweller advised me, "Never tell a customer that you cannot do a job", and I followed that advice. I was well aware of my technical limitations and, as a result, often had to stretch to teach myself skills, usually with limited equipment. I shudder when I think of the quality (or lack of it) of the first chasing tools I had to purchase because I did not know how to make them. Given such a limitation, the results weren't all that bad, but fortunately Hero Keilman arrived in Toronto and I learned from him how to chase and make my own tools.

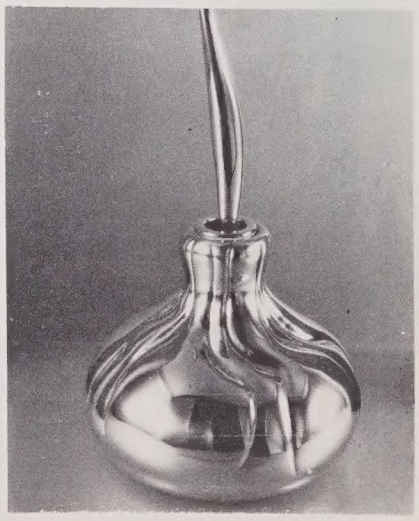
A deep yearning to know more prompted me to apply to Cranbrook Academy of Art and I was granted a scholarship to go there in 1955, gladly leaving the hassle of earrings, ashtrays and rent behind me. Dick Thomas may not be aware of how much I needed the Cranbrook experience precisely at that time. However, he must know that it was the combination of meeting his stringent standards and receiving his encouragement in the environment he created that profoundly influenced my performance as a silversmith.

I returned to Canada to teach weaving, design and metal at Macdonald Institute (a college of home economics, now a part of the University of Guelph) to see if I would find teaching satisfying. In the well equipped facilities I continued my studio work and landed several interesting commissions besides jewellry. One of these, for a new chapel, comprised the Stations of the Cross chased in lead and other chapel fittings in bronze.

I came to find teaching an interruption and resigned my job to go to Britain to study with William Bennett, but again chance stepped in. Before I could leave for England, I met and married a British veterinary surgeon whose post-graduate work committed me to another year in Guelph. Luckily, I was generously given the use of the metal studio at the college which allowed me to work on a commissioned processional cross and baptismal font.

We moved to England in 1961. I spent the first months learning my way in the rural countryside and having our first child. I was fortunate to show annually at the Bear Lane Gallery in Oxford with British craftsmen prominent in other media. Those exhibitions, and craft shows elsewhere in England, led to several excellent commissions, including a tea and coffee service for a country manor. My terms in accepting that commission included getting my customers to agree to use the vessels and not stick them in cases alongside their large collection of antique silver. They complied, and each time I delivered a new piece they produced the others to show me telltale signs of use!

One aspect of silversmithing in Britain that is an interruption to work in progress is the legal requirement that all works in gold and silver be assayed for quality. Just before completion, it must be sent to the assay office for hall-marking. (Later, when I lived in Birmingham, some customers requested that their pieces carry the London hallmark rather than be downgraded by carrying the mark of an industrial city!) I also found the law that work of sterling or gold could not be hallmarked if it contained any base metal, even a pinstem, to be somewhat restrictive.



Lois Etherington Betteridge, ink bottle with stopper/ink loader, sterling silver
–photo by Keith Betteridge

Lois Etherington Betteridge, brandy snifter, sterling silver, 14kt emerald, 8" high
–photo by Keith Betteridge

"I always believed that I have controlled my own life, yet. . . I realize the extent to which it has been affected by chance."

"I am constantly examining my work and my development as an artist as dispassionately as possible."

Lois Etherington Betteridge, bracelet, moonstone, jade, serpentine
–photo by Keith Betteridge

The arrival of our second child was another kind of interruption. Having babies in need of my attention demanded different work habits, so I learned to work in short, intense spurts. The children, in a playpen near my workbench, enjoyed my company and I theirs. I had resolved that I could be my own person and have and enjoy a family as well, and, while compromises have been necessary from time to time, because my studio has always been in my home, I have been able to work steadily and still remain available. When the children went to school, I had to rediscipline myself to work without hopping up and down every few minutes.

It was in England that I laid to rest a taboo I had been struggling with. Sometime during my student days, carving in wax and casting had been thoroughly devalued as being an easy, less than valid, technique. I had therefore been fabricating to create forms that I now decided were more suitably achieved by sculpting. That decision allowed me a freedom to explore form, particularily in rings, and my designs developed appreciably. Obviously I still fabricate, as the design demands, but usually it is merely supportive of the main idea.

At the same time I became particularly involved with the malleable qualities of metals. By chance I discovered the wide variety of low cost lead pipes available in Britain. In lead, exploration and resolution of form takes only a few hours. I played freely with it and by doing so was able to loosen up the forms in my holloware.

Returning to Canada in 1967, I resolved to work solely in my studio. By then, however, we sported our own craft school (Sheridan School of Design) and more colleges were starting up. I was hard-pressed not to become formally involved in teaching, but I satisfied my desire to make a contribution to education by giving workshops and lectures and accepting graduate students into my studio for varying periods.

For the past ten years I have continued to work on commissions. Numerically, these have been largely for jewellery, but I have taken every opportunity to make holloware. I do not feel that I have wasted my time on commissions because I have used each one to explore ideas and techniques. The disadvantage though, is that one is pulled, willy-nilly, from one direction to another thereby interrupting steady development. Now I feel that I must devote more time to a single direction and, with resolve, I have spent the past eight months working entirely on holloware. This has proved the rewarding experience that I anticipated.

I usually spend eight to twelve hours a day working in my studio (I prefer to work alone) but I also play hard. As a family we are avid cross-country skiers and white-water canoeists. The considerable time we spend in the wilderness is restorative and enriching. Intuitively I find nature to be my springboard. That is not to say that I relate my work to specific forms in nature, but in essence it is organic. I have a real commitment to the useful article. I believe it is valid to make a saltshaker or a teapot because we use them daily in what for many of us is the only time we relax with family and friends. For me, this is reason enough to elevate the commonplace to an object of beauty or even ritual.

I see hollow vessels "in the round", as one sees sculpture, because they must "work" from all angles. Yet, because they must function, (the vessel must have a base to support it and the coffee pot must have a spout and handle) one must make the ultimate compromise of making the functional object sculptural, but not sculpture — that is the challenge.

When I conceive an object, I want it to express its function, relate well to its environment while creating a particular atmosphere and invoke certain reactions. It is my statement of how I feel about an object (an egg cup for example) at the time. Later, I might feel something more, or have something different to say about egg cups. I freely romance the everyday object into a visual and tactile experience. Subtleties of form and the relationship between forms within the object contribute to the whole, even though everything about the piece is not obvious at a glance. They are the reward to the user who becomes involved. In some ways, then, my objects are completed when they are used.

I suspect that I may sound dogmatic, but actually, I am constantly examining and challenging my work and my development as an artist as dispassionately as possible. Ten years ago I agonized over my validity as a silversmith, but I worked my way out of that. Now I work with confidence, spiced always with some pleasure and surprise at the directions in which I find my work evolving.

WORSHIPFUL COMPANY OF GOLDSMITHS UPDATES ITS CONTEMPORARY SILVER COLLECTION
(material furnished by Worshipful Company of Goldsmiths)

The encouragement given by the Company to modern goldsmiths undoubtedly helped the industry to recover from its post war depression. As part of this encouragement, the Company's policy since 1961 has been to make regular purchases of contemporary metal work to stimulate promising producers and to establish modern collections for exhibition at home and abroad. These collections have enhanced the world-wide reputation of quality of British craftsmen work.

The modern silver collection consists of 105 examples of plate from the 1950-1961 period and 185 items purchased since then. In addition there are twelve examples of foreign silver work. The Jewellery collection consists of sixty seven pre-1961 and 452 post-1961 pieces of modern jewellery including 87 examples from abroad. The only other large modern public collection in the world is at the Reuchlinhaus Museum in Pforzheim. It contains about 350 items of jewellery. The Company considers it important for their modern collections to retain their pre-eminence, although purchases may be of a more limited nature in the future.

Australian born silversmith Stuart Devlin, after training as a sculptor, gained a scholarship to England, to the Royal College of Art in 1958. In 1959 the coffee set he made while still at the Royal College became the company's first example of his work. Further purchases have culminated in 1976 in a massive pair of candlesticks illustrating a technique he developed over several years, springing from his sculptural method of working directly in bronze.

The candlesticks began as preformed cylinders which were given a basic surface form by being covered with indentations. The silver was then made molten, and the heat controlled to form a striking knarled tree-trunk texture, which was then gilded. This technique was adapted in the manufacturing of the two silver plates with gilt lace edges which were also purchased by the Company in 1976.

A welcome further addition to the collection are Devlin's two Easter Eggs (1976), one is from a limited edition, and opens to reveal enamel butterflies nestling on a patch of oxidised silver flowers; the other, of the luxury type, contains a rich mass of amethyst crystal. Both reflect the continual and prolific variety of Devlin's designs and it was fitting that he was elected to the Livery in 1972.

Hector Miller, made a freeman of the Company in 1976, is a notable young designer whose commissions include a large table service for the Shah of Persia, shown at the Hall in 1974. He originally worked with Stuart Devlin in his Clerkenwell workshop but in 1975, he bought the workshop of Leslie Durbin who had decided to retire. A large silver water jug with chased horizontal textured flutes and matching handle, (1976) which the Company has purchased from Hector Miller, is testimony of this silversmith's sturdy design.

Another young silver designer, who gained his freedom in 1973, is Grant MacDonald. He opened his workshop in 1969 and has quickly established his reputation as an individual designer and technical innovator. Textured surface is a characteristic feature of contemporary silver, but it was to be Grant MacDonald who developed the process of electro-texturing in a practical, decorative manner. In the process of normal heavy silver plating, there can be deposits of pure silver which build up nodules on the article being plated to give an undesirable finish. This became a fascination for Grant MacDonald, who through constant experimentation finally controlled the process and then applied it to the articles he designed. Thus the otherwise plain silver decanter of 1975 acquired by the Company in 1976, has a central grip of electro-textured silver, not only ornamental but highly functional, providing protection against finger marks and scratches in just the area where the decanter is picked up. Also acquired this year from Grant MacDonald were seven silver and gilt paper knives which illustrate the variety of electro-textures he uses and also illustrate his characteristic use of large inserts of semi-precious stones. It is not surprising to find that Grant MacDonald in 1977 has a large international market, which includes America and the Middle East.

A splendid addition to the sequence of Prime Warden's commissions which began in 1963 has been that executed for Sir John Prideaux (Prime Warden 1972/73) by Desmond Clen-Murphy. This is a large silver hammer-textured centrepiece with central coat-of-arms in enamel (1976). Desmond Clen-Murphy was made a freeman in 1964.

The Company encouraged a number of young craftsmen who exhibited in the 1976 Loot Exhibition by making several purchases, these included Sarah Jones who trained as a silver-smith under Michael Murray at the Clerkenwell Green Association and who has since set up her own workshop in Old Street, London. The Company bought a pair of "Water Lily" salts (1976) from her range of silver flower designs. She has subsequently helped the Company as a judge and selector for the 1977 Loot Exhibition.

Work of other silversmiths bought from Loot 1976 included that of Joan Thompson, sculptor. Her work is influenced by small scale tactile objects and the ivory and silver gilt humoresques (1976) which the Company purchased reveal her interest in Misericord sculpture, the ecclesastical small wood carvings of grotesques found under choir stall seats and echoed in gargoyle roof bosses.

Jewellery has now entered a free realm of infinite possibilities both technically and artistically; a renaissance has occurred. The jeweller is now a named artist-craftsman, his work is considered to be an art-form worthy of public exhibition not solely confined to private enjoyment. The inhibitions and restrictions of conventional precious metals and stones have been shaken off and new materials are combined with traditional metals. The concept of jewellery as monetary value has been attacked by the statement of many artists that the materials are of little consequence, the true worth being that of the quality of design and craftsmanship, thus asking jewellery to be considered as a serious, creative art. The roots of revolution lie in the unique International Jewellery Exhibition of 1961 held at the Hall organised by the Company's Art Director. The exhibition was accompanied by a competition for jewellers co-sponsored by De Beers to produce jewels "both experimental and beautiful, frankly belonging to 1961, which would not have been made at any other time; as uninhibited as modern sculpture or fashion; individual, imaginative, feminine and smart".

In the 1970's one artist jeweller who has been a creative influence through her technique is Wendy Ramshaw. She uses traditional materials of silver, gold and enamel, but the method of manufacture is an innovation. The use of the lathe is her technical signature. Her artistic signature is her concern with relationships. This is especially so in her characteristic ring sets, where groups of rings are individual in themselves but are conceived as one unit on a lathe-turned acrylic stand, which supports the jewels when not worn. Her first one-man show was at the Hall in 1973, the same year that she received the freedom of the Company. In 1975, she participated in the important Contemporary Jewellery Exhibition at the Victoria and Albert Museum, organised by the Crafts Advisory Committee. The Company purchased her central item on show there, the "Bow-ring" which consists of eight, 18ct. yellow gold rings inlaid with red and white enamel mounted on a red and white acrylic stand. The Company also purchased three other ring sets (1976) displayed in the Loot exhibition where she used attractive onyx and carnelian Victorian flower buttons as the central feature of the sets. She also proved that simple silver band rings of which the Company bought four with such inscriptions as "I must remember to", "forget me not" and so on, selling at £6.50p, could be extremely successful.

Close associations are often formed nowadays in communal workshops such as that at Camden Lock in Chalk Farm Road where five young jewellers work together although they each produce very different jewels. Beverley Phillips specialises in inlay of ivory, mother-of-pearl and tortoiseshell. The Company has purchased two fan-shaped silver brooches, and a silver and inlaid fan pendant which she exhibited in the 1976 Loot exhibition. Karen Lawrence also works at Camden Lock, exploring not only the use of ivory, but also titanium which she uses to highlight bird relief subjects. The Company purchased two of these brooches exhibited in the "Loot" exhibition, a flamingo brooch in titanium, silver and mother-of-pearl (1976) and a heron brooch in silver, ivory and mother-of- pearl (1976).

Indeed Titanium is a metal which is becoming fascinating to artist-jewellers. The metal can be made any colour of the spectrum by a process of heat applications to the surface to form a layer of titanium oxide. The precise colour will depend on the depth of the oxide. Edward de Large learnt about titanium colouring whilst at the Royal College of Art. Working from the communal workshop called 401½ Wandsworth Road, his jewellery is characterised by Magritte-like designs of "painted" cloud scapes. There is a surrealistic touch to the brooch of 1976 in silver and titanium which the Company purchased from this designer's display in Loot. The dichotomy of scale is disturbing. A 2"x1" area section of the sky is to be seen, with a neat rectangular hole cut out just as if the sky was a solid form like a cake being sliced. The hexagonal "clouds" brooch in titanium and silver 1976 which the Company also purchased from the Loot exhibition, is not any less disturbing; the infinite possibilities of the art of jewellery are being extended by this designer.

Certainly the additions, many more than can be mentioned, to the Company's modern collections during the past year, are thought provoking and contribute to the ideal of quality nourished for nearly 800 years by the Company.

In 1964 the Company decided to elect foreign members in recongition of the many services rendered by foreign craftsmen and retailers to the Company in its extensive overseas programme. As a tribute the 38 Associates have presented to the Company a magnificent rosewater dish, 1977, by Christopher Lawrence, to mark the 650th anniversary of the Company's Royal Charter granted in 1327 by Edward III. The round dish symbolising the World, was shaped by a sinking process from a single sheet of silver. The 38 panels, bearing the signatures of all the Associates, are framed around the hand-carved textured circumference, separated by radiating wires which point to the centre, which contains the Company coat of arms. Thus this expresses the special international character of the Company. Surrounding the coat of arms is the Latin motto of the 18th Imperial Academy of Liberal Arts and Science of Augsberg, "Artes et Scientiae crescunt concordia et Studio" 1327-1977.

SILVER INSTITUTE MEETS IN WASHINGTON

(courtesy The Silver Institute Letter, Feb. 1978)

Silver industry leaders from Asia, Europe and the Americas attending the Silver Institute Board of Directors meeting in Washington heard the Zobrist report on silver purifiers with particular interest and one of them recalled that, for nearly seven years the Institute has been exploring and reporting various ways of applying silver technology to water purification systems.

DeWitt Alexandre of Engelhard Minerals & Chemicals, Chairman of the Institute's board, presided over the meeting and Charles D. Snead, Jr., of Callahan Mining, President of the Institute, reported on present and contemplated future activities of the organization.

The variety of services to companies that produce and use silver, he said, will continue to range from new publications providing industry with information not elsewhere available, to the encouragement of research and market development.

Snead expressed the Institute's gratification that new members continue to join the organization and participate in the work of the committees. The Institute now comprises 117 companies operating in 23 countries, he reported.

The roster is now open to new applications for membership, Snead said, and it is expected that an additional several prominent companies will soon associate themselves with the Institute.

William P. Lohden of Callahan Mining, Treasurer of the Institute, presented the financial report, and Richard L. Davies, Executive Director of the Institute, gave a preliminary estimate of the total amount of silver refined to 999 fine or better during 1977; the total silver converted in 1977 also was reported and a review of the last six years' output was presented.

A pleasant surprise came at the end of the meeting when each member and guest received, as a souvenir from Industrial Minera Mexico and Industrias Penoles, a 100 Peso silver coin, newly issued by the Government of Mexico from the famous Mexico City mint, founded in the year 1536. The presentation was made by Peter Austin of Industrial Minera Mexico, and Ricardo Rojo of Industrias Penoles.

The coins are being distributed outside of Mexico by the J. Aron & Company, Inc., 160 Water St., N.Y., NY 10038. The firm was represented at the meeting by Louis Fox.

Members and guests also inspected samples of water filters that are made with silver and distributed in the U.S. and other countries.

SOCIETY OF NORTH AMERICAN GOLDSMITHS ANNUAL CONFERENCE

From Concept To Consumer
The Business Of Being A Goldsmith

June 8-9-10, 1978 — St. Louis, Missouri

OPPI UNTRACHT from Porvoo, Finland — Author of METAL TECHNIQUES FOR CRAFTSMEN

PANEL—"From Concept to Consumer — The Business of Manufacturing" MARY ANN SCHERR, Panel Moderator—Goldsmith/Manufacturer/Educator; ED FABER—Director/Owner, Aaron Faber Gallery, NYC; SAMUEL BIEZER—Goldsmith/Educator/Jewelry Industry Rep., NYC; RICHARD GILLESPIE—Vice President, Reed & Barton Silversmiths; ERIC MARTIN—Goldsmith/Manufacturer, Alburquerque, NM; BARBARA MILLER-GILLIS—employed Goldsmith, Akron, OH; RONALD PEARSON—Goldsmith/Manufacturer, Deer Isle, ME; IVY ROSS—Free Lance Goldsmith, NYC

GARY GRIFFIN—Goldsmith/Educator — "Machine Tool Process: An Aesthetic Application"

DR. GARY HANSEN—Gemologist — "Gems in Your Business"

MARCIA LEWIS—Goldsmith/Educator — "Tungsten Inert Gas Welding of Aluminum Alloys: Their Potential Importance to the Craftsman"

RONALD McNIESH—Goldsmith/Retailer — "Publish or Perish vs. Produce and Profit"

HAROLD O'CONNOR—Goldsmith/Author/Educator — "Setting Up Your Workshop"

MARC PAISIN—Goldsmith/Lawyer — "Where is Perry Mason When I Really Need Him"

MICHAEL SCOTT—Editor, *The Crafts Report* — "Industrial Commissions"

DOUG STEAKLEY—Goldsmith — "Cooperatives-Workshops and A Selling Gallery"

"AMERICAN GOLDSMITHS NOW" — an exhibition of all new work by the Society's pro members.

Registration Fee: $65 (includes 5 meals)

Conference Site: The Colony Inn, Claton, MO. (Some rooms are also available at Washington U. dorms.

For information on registration and housing, write:

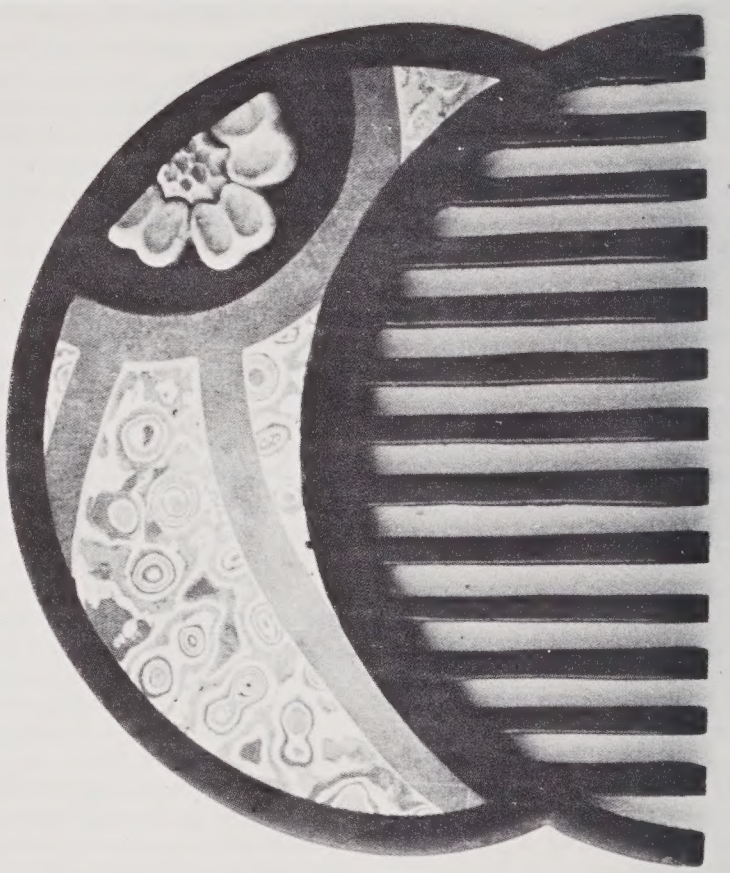
Sally Wehrman, 316 Newport, Webster Groves, MO 63119

EXHIBITIONS

Nancy Bales Nordtvedt, knife, 11"x 2½", Montana State University

Gary B. Brown, "Tanto", steel, ebony, silver, copper, 15", Montana State U.

Emily Gualtieri, comb, ebony, mokume, ivory, shakudo, 3"x2½", Montana State University



Oneonta, NY, Metal Art Exhibition, March 8-April 7. Thirty to 40 SNAG members are represented in the exhibition, Fine Arts Gallery at SUNY College.

St. Louis, MO, July 3-Aug. 2, "Media Mix", Craft Alliance Gallery.

St. Louis, MO, May 7-31, "Metal & Clay", Craft Alliance Gallery. Includes work by Eleanor Moty.

University Park, PA, July 1-20, "Objects of Play", Chambers Gallery, The Pennsylvania State University; toys, games, puzzles, and other playthings created by American craftsmen.

San Francisco, CA, thru May 21, "Treasures of Early Irish Art", de Young Memorial Museum. Later dates are as follows: Museum of Art, Carnegie Institute, Pittsburgh, June 28-Sept. 24; Boston Museum of Fine Arts, Oct. 24-Jan. 21, 1979; Philadelphia Museum of Art, Feb. 26-May 27. The exhibition includes some 70 precious objects.

St. Louis, MO, Aug. 6-30, "Around The Table", Craft Alliance Gallery.

Asheville, NC, July 10-14, Craftsman's Fair of the Southern Highlands, Civic Center.

Knoxville, TN, Oct. 17-21, Craftsman's Fair of the Southern Highlands, Civic Coliseum.

Worcester, MA, May 20-21, 8th Annual Worcester Craft Fair, Craft Center.

Winnetka, IL, May 6-7, "Midwest Craft Festival", Northbrook Court, 620 Lincoln.

Hattiesburg, MS, April 16-28, Saenger National Jewelry & Small Sculpture Exhibit, University of Southern Mississippi.

Marietta, OH, April 8-May 22, The Marietta National '78 (formerly Mainstreams), 11th Annual Marietta College National Competitive Exhibition of Painting and Sculpture, Grover M. Hermann Fine Arts Center, Marietta College.

London, England, Annual British Exhibition of Fine Jewelry and Sterling Silver, April 9-13, Goldsmith's Hall.

Carmel, CA, "Contemporary English Jewelers", June 16-Aug. 27. Six to seven leading English jewelers will be represented; Concepts Gallery.

Scarsdale, NY, "Invitational 1978", April 1-29, The Craftsmans' Gallery. Work of 25 craft artists.

Galveston, TX, "Fourth Annual Clay, Metal and Fiber Invitational Exhibit", May 13-June 30, Galveston Arts Center.

Berea, KY, Southeastern Crafts 1978, June 15-30, Berea College.

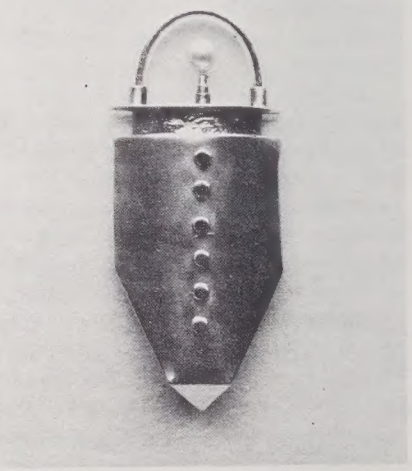
Cedar City, UT, 37th Annual Cedar City National Art Exhibition, April 6-29, Southern Utah State College.

Layton, NJ, The 9th Annual Peters Valley Craft Fair, July 29-30.

Athens, GA, 2nd National Ring Show, April 10-30, University of Ga.

Rochester, NY, "Marriage Treasures", March 18-May 12, Gallery of Contemporary Metalsmithing.

Muncie, IN, 24th Drawing & Small Sculpture Show, May 7-June 25, Ball State U. Art Gallery.



Ken Bova, ring, 2½"x1", Montana State University

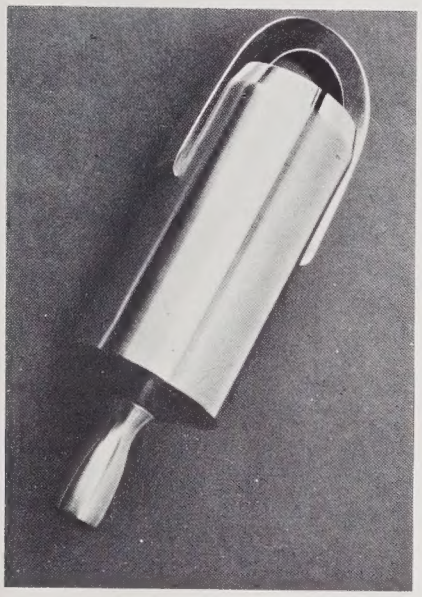
Copenhagen, Denmark, Scandinavian Gold & Silver Fair '78, April 27-30, Bella Center.

New Haven, CT, "The National Metalsmiths Invitational", March 5-April 15, 1978, The Creative Arts Workshop's Gallery.

Marin County, CA, "Contemporary Jewelry and Leather", March 27-April 21, Kentfield Campus, College of Marin.

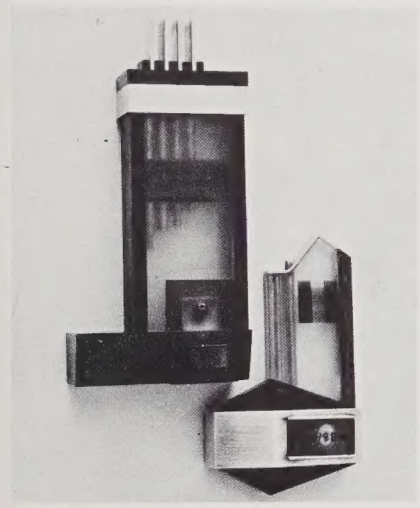
Tom Robbins, padlock and key, brass, copper, bronze, 2½"x6", Montana State University

OPPORTUNITIES



Concord, NH, 45th Annual Craftsmen's Fair, Aug. 1-6; league members only. Contact: Merle Waler, 205 N. Main, Concord, NH 03301.

Washington, D.C., "Ronald Pearson: Recent Works In Metal", April 28-July 9, Renwick.



John Pirtle, "Electronic Key", acrylic, sterling silver, components, 4"x2", Montana State University

MONTANA STATE UNIVERSITY

The National Registry of American Artists and Craftsmen is collecting slides of work by U.S. artists. No jurying or pre-screening of slides. Send 5 slides of current work with name, address, phone and $5 to: NSRAAC, Suite 426, 806 - 15th St., N.W., Washington, DC 20005.

"Museum Shop Sales Exhibitions", Renwick Gallery, Washington, DC. Each exhibition runs for two months. Information available from Ms. Walton Vandiver, Smithsonian Museum Shops, Smithsonian Institution, Washington, DC 20560.

Renwick Gallery, Washington, DC, is developing a research project on the history of American craft art in the 20th century. Mr. Lloyd Herman, Director of the Renwick, welcomes information, particularly on the development of schools, museum collections, recurring and important exhibitions, artist immigrants, especially during the 30's.

Two new programs in Britain offer working vacations learning crafts from British craftsmen for beginners or trained people. Tom and Vickie Saddington will teach metalsmithing at their home in Quantock Hills, Somerset; Cost $295/week. The Masterclasses feature wrought iron workshops with Ivan Smith of Worcestershire; Cost $385/week. Further information about the first program can be obtained from the Association of British Craftsmen, Avocation, 57 Coombe Bridge Ave., Bristol, England. Information for Masterclasses, write: Masterclasses with British Craftsmen, Russell Chambers, Covent Gardens, London, WC2E, 8AA, England.

National art consultants to interior design and architectural clients invite qualified artists to submit existing work for potential inclusion in a National Marketing program. Artists should send 35 mm slides or high quality color photos of work, review fee $30, if you wish slides/photos returned, please enclose SASE. Write to: Art Expo, Inc., Review Board, P.O. Box 36745, Grosse Pointe Shores, MI 48236.

The Southwest Craft Center has received a grant which will provide travel, living expenses, studio space and a stipend to metalsmiths for varying periods of residency. Interested applicants are invited to submit slides and resumes to: Director, Southwest Craft Center, 300 Augusta St., San Antonio, TX 78205. Residencies will begin Sept. 1978 and continue until funds are exhausted.

Studio Industries of Tuskaloosa, Inc. announces a position for professional artist/craftsman; qualifications—MA and 2 years experience in chosen media OR BFA plus 4 years experience. The artist will set up a studio industry large enough for himself and 2 other artisans whom he will train. He will use his own equipment, which will be rented by SI. Other expenses will be underwritten; salary $14,000. Mail letter of application and resume and at least 16 slides to: Alice B. Heystek, Director, Studio Industries of Tuskaloosa, Inc., P.O. Box 1117, Tuscaloosa, AL 35401.

ADVANCED JEWELRY/METALS TECHNIQUES
directed by Chuck Evans
June 19-30 — 3 quarter credit hours

Emphasis placed on acquainting students, beyond the basic level, with a variety of techniques and materials. Techniques covered include forging, box and hollow form construction, marriage of metals (inlays), mechanical joints, use of non-metallic materials, tube and cone construction, introduction to electroforming, surface treatment, laminations, roll prints and other techniques. Slide presentations will be shown in the beginning to provide participants an insight to the wide range of techniques available.

ENAMELING ON COPPER
directed by Hal Sasselschwert
July 10-21 — 3 quarter credit hours

The workshop specializes in the use of enamels on decorative plaques, panels and utilitarian shapes. The workshop will emphasize the use of underglaze, overglaze, and liquid flux as a means of obtaining textures and drawn images.

Those wishing to participate, contact either Professor Evans or Hasselschwert, School of Art, Bowling Green State U, Bowling Green, OH 43403.

CraftSummer

Miami University Oxford, Ohio

Summer Workshops
June 19-August 4

Beginning Photography • Design • Plating • Photo Silk screen preparation • Fiber Basketry • Enameling • Photo imagery on clay • Photo silkscreen on fabric • Jewelry • Textile printing • Batik • Basic wood design & construction • Ikat • Direct dye on fabric • Raku • Japanese metal working • Papermaking • Porcelain

Contact: Craftsummer Director
Peter Dahoda
Miami University
Oxford, Ohio 45056

EXHIBITION OPPORTUNITIES

June 20-21, Northeast Craft Fair, Rhinebeck, NY, open to trade; Dutchess County Fairgrounds. For further information, write: American Craft Enterprises, P.O. Box 10, New Paltz, NY 12561.

Aug. 9-10, Pacific States Craft Fair, San Francisco, CA; Ft. Mason Facilities, Pier 2; open to trade. For more information, write: American Craft Enterprises, P.O. Box 10, New Paltz, NY 12561.

Deadline date: May 1; 1978 Sterling Silver Design Competition. Entries should be packed with care and shipped pre-paid to Sterling Silversmiths Guild of America, 1111 E. Putnam Ave., Riverside, CN 06878.

Deadline date: July 15; Sept. 22-24, Indian Summer Arts & Crafts Festival '78: 19th annual festival at the Washington Co. Fairgrounds, Marietta, OH. For information: ISF '78, Arthur Howard Winer, Director, Marietta, OH 45750.

Dec. 1,2,3; The Christmas Craft Expo I; Hartford Civic Center, Hartford, CN. Booth fees start at $100.

Dec. 8,9,10; The Christmas Craft Expo II; Hartford Civic Center, Hartford, CN. Booth fees start at $100.

June 9,10,11; Farmington Craft Expo; Farmington Polo Grounds, off Rt. 4, Farmington CN. Outside booths: $60; tent space:$75.

July 7,8,9; New England Craft Expo; Topsfield Fairgrounds, Topsfield, MA, on Rt. 1, northwest of Boston. Outside booth:$60; building space: $75.

Aug. 25,26,27; The Berlin Craft Expo; Berlin Fairgrounds, Rt. 72, Berlin, CN. Outside space:$50; building space: $70.

Deadline May 2. May 7-June 4, Enamels '78, Alexandria, VA; open to all enamelists using kiln-fired vitreous enamels on metal, glass or clay. For entry blank, send large SASE to Helen Ainsworth, 7717 Brookville Rd., Chevy Chase, MD 20015.

July 23-Aug. 24, The 50th Anniversary Exhibition of the Cooperstown Art Assn., Cooperstown, NY. Categories: Crafts, Painting, Sculpture; limit 1 entry per applicant; fee: $7.50 membership. Prospectus from Olga Welch, Exhibition Director, Cooperstown Art Assn., 22 Main St., Cooperstown, NY 13326.

Deadline date—May 10, International Pearl Jewelry Design Contest, open to professional and student designers. Has two categories of awards: one for finished pieces of jewelry and the other for full color renderings of the jewelry design. All entries must have cultured pearls as a central design element. Contest rules and entry blanks may be obtained by writing to: Tele-Press Associates, Inc., 342 E. 79th St., N.Y., NY 10021.

Deadline—May 1, 1978 Diamonds-International Awards-25th Jubilee. First prize: $25,000. Entries must be,finished pieces of jewelry that are original pieces not previously exhibited. Each piece must contain at least 1 diamond weighing 1 carat or more; other gemstones may not be used. To obtain an entry form, write: Diamond Information Center, NW Ayer ABH International, 1345 Ave. of the Americans, N.Y., NY 10019.

July 29-30, 9th Annual Peters Valley Craft Fair, Layton, NJ; juried. Write: Craft Fair, Peters Valley Craftsmen, Layton, NJ 07851.

Aug. 10-13, 2nd Annual Rocky Mtn. Craft Fair, Denver, CO. Write: National Crafts Ltd., Noel Clark, Dir., Gapland, MD 21736.

Oct. 18-22, 3rd Annual National Craft Fair, Gaithersburg, MD. Write Noel Clark, National Crafts Ltd., Gapland, MD 21736.

Nov. 5-Dec. 3, 31st Annual Mid-States Exhibition, Evansville, IN. Write: Museum of Arts & Science, 411 SE Riverside, Evansville, IN 47713.

Slides and entries due Sept. 9. Oct 28-Nov. 26, The 7th Marietta College Crafts National: A Competitive Exhibition of Crafts and Sculpture, Marietta, OH. For an application, write: MCCN '78, Grover M. Hermann, Fine Arts Center, Marietta, OH 45750.

Entry deadline: April 21. May 12-June 11, The 11th Annual Prints, Drawings and Crafts Exhibition, Little Rock, AK. Artists born or residing in AK, LA, MS, MO, TN, OK and TX are eligible to submit 2 entries with a $5 fee; details from Townsend Wolfe, Director, The Arkansas Arts Center, P.O. Box 2137, Little Rock, AK 72203.

Deadline Date—May 1. Diamonds Tomorrow Competition, sponsored by the Diamond Information Center. Open to all students studying art, design or jewelry at a college or art school in the U.S. Rules and entry forms can be obtained from: Diamond Information Center. NW Ayer ABC International, 1345 Ave. of the Americas, New York, NY 10019.

Five slides to be submitted by May 15 with an entrance fee of $5. Nov. 16-19, 1978, "The Philadelphia Craft Show". For more information, contact the Public Relations Department, Philadelphia Museum of Art, Philadelphia, PA 19101. PO 3-8100; after 5 p.m., call Sandra Horrocks, WA 3-5571.

Deadline Date—May 1, Diamonds International Awards 1978. Only 1 entry by each entrant; jewelry to be worn by women or men; each piece must contain at least 1 diamond weighing 1 carat or more; synthetic or man-made gems will not be accepted; other gem stones may not be used. For application, write: Diamonds-International Awards, Diamond Information Center, c/o NW Ayer ABH International, 1345 Ave. of the Americas, New York, NY 10019.

Deadline Date—June 1, Nov. 17-19. Richmond Craft Fair 3; includes ceramics, textiles, metals (precious and non-precious), glass, wood. Submit 5 color slides. For application, write: Craft Fair, Hand Work Shop, Inc., 316 N. 24th St., Richmond, VA 23223.

No deadline date available, July 9-16, the 12th Annual Juried Craft Exhibition of the Central Pennsylvania Festival of the Arts, University Park, PA. Open to all craftsmen, $2000 in prizes. For an entry blank, write the Central Pa. Festival of the Arts, P.O. Box 1023, State College, PA 16801.

May 6-7, Midwest Crafts Festival, Northbrook, IL. Write: Northshore Art League, 620 Lincoln, Winnetka, IL 60093.

May 7-28, 20th National Art Exhibit, Fall River, MA. Slides, $5 each entry. Write to Bernice Goldsmith, c/o Greater Fall River Art Assn., 80 Belmont St., Fall River, MA 02720.

May 31-June 4, Craft Fair, Frederick, MD. 5 slides. Write: National Crafts, Ltd., Attn: Noel Clark, Gapland, MD 21736.

June 15, Southeast Crafts '78, Berea, KY. Write Kentucky Guild of Artists & Craftsmen, P.O. Box 291, Berea, KY 40403.

Deadline date—Slides due Aug. 18. Nov. 12 thru Dec. 31, "Fire and Light", Layton, NJ. An exhibition of functional craftwork that involves the use of man's two discoveries essential to daily living. Entry fee $4, maximum of 3 entries with 2 slides per entry; jury. Write: Molly Mechem, The Gallery, Peters Valley Craftsmen, Layton, NJ 07851.

Deadline—May 15, Nov. 16-19, The Philadelphia Craft Show, Philadelphia, PA, Juried by slides, jury fee-$5. Contact Mrs. Thomas Fleming or Mrs. William C. Lowry, Philadelphia Craft Show, Box 7646, Philadelphia, PA 19101.

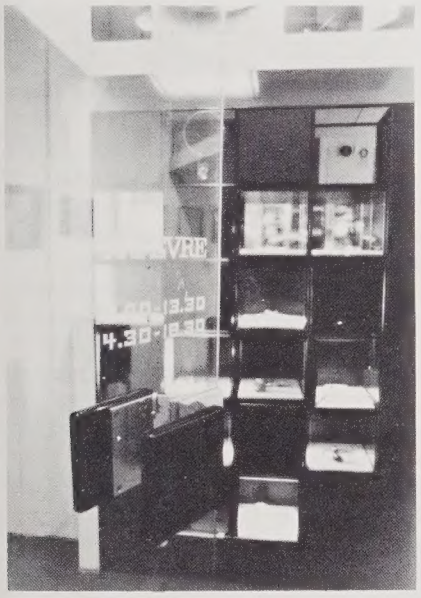
LECTURES

"The History of Enamels", a slide-talk by Jamie Bennett, August 4, 8 p.m., $1 donation. The Brookfield Craft Center, Brookfield, CT.

IDAR OBERSTEIN
by Lolly Frankel

Idar Oberstein sits on the "German Gemstone Street" which is 48 kilometers long, runs through 17 Gemstone towns in which over 60 gem-cutting establishments can be visited. Some people call it the Stone Capital of the world. Stones from all over the world are bought, sold and cut there. One can find anything from cheap stones to priceless gems, raw minerals to the most expertly cut diamonds. People send stones there to be cut in any form from the very conservative traditional ones to anything that can be copied from models or existing pieces.

In Idar Oberstein is the first and only combined diamond and coloured gemstone exchange of the world. There all the gemstones of the world are offered for sale to dealers and professionals in related businesses. Firms from all over the world have their offices there and exhibit their stones. In addition, one can buy stones from any of the numerous stone cutters or small and large firms in and around the town.



Orfevre, window display, Dusseldorf

ELENA CANAVIER NEW ASSISTANT FOR THE ARTS TO JOAN MONDALE
(courtesy Artist/Craftsmen Information Bulletin, Feb. 15, 1978)

Elena Canavier, formerly Crafts Coordinator for the National Endowment, has just been named Assistant for the Arts to Joan Mondale.

Canavier, who was described by Newton Harrison, Chairman of the Visual Arts Policy Panel, as doing the work of two people, led the Crafts Program for three years. During that period, the substance and visibility of the crafts program increased enormously. Livingston Biddle, Chairman of the Arts Endowment, said recently, ". . .Her leadership has been a unifying force in what has come to be one of the fastest developing and most exciting arts in the nation."

Some examples of her leadership come quickly to mind. In 1977, for example, under her coordination, the widely publicized White House Senate Wives Luncheon drew attention to the skill and quality of American craftsmen whose ceramics, hand-blown glasses and baskets were the setting for the luncheon. Her guidance and imagination have been invaluable to many of us applying to the Endowment for grants for crafts projects.

"As an artist, teacher, gallery consultant, writer, art historian and as the Crafts administrator, Elena Canavier's wealth of experience brings a special dimension to this office and I feel very fortunate to have her working with me," Mrs. Mondale said in announcing the appointment.

Ms. Canavier will advise Mrs. Mondale on current issues in all the arts, creative and performing, and help to bring together the leaders in the arts with appropriate Federal agencies. She is already in her new office in the Old Executive Office Building in Washington, DC. She replaces Mary Ann Tighe who was recently named Deputy Chairman for Programs, National Endowment for the Arts.

JOAN MONDALE NAMED HONORARY CHAIRMAN OF FEDERAL COUNCIL
(courtesy Artist/Craftsmen Information Bulletin, March 1, 1978)

Joan Mondale has been named Honorary Chairman of the Federal Council for the Arts and Humanities by President Carter. The appointment was announced on Monday, Feb. 27, in the Roosevelt Room of the White House by Stuart Eizenstat, Assistant to the President for Domestic Affairs and Policy.

Prefacing the announcement with a statement of the President's interest in the arts and culture, particularly as it's been translated into increased recommended budgets for both the Arts and Humanities Endowments, Stuart Eizenstat said that a major review of the arts and humanities will be conducted through the Federal Council. Results should be what the administration believes will be the first true arts and culture policy in this country.

Mrs. Mondale, whose interest in the arts has been widely documented, said her travels have shown her how more and more Americans want to be part of the best that our culture has to offer. More and more of us have a stake in the growth of the arts and humanities in this country.

The major review of the arts and humanities by the Federal Council will include looking at existing federal arts programs to see how they can be improved. The survey will also recommend new programs and new ways in which our cultural system can be opened to more Americans. And the study will also take a look at other federal programs which are not primarily concerned with cultural affairs to see how they can be made more sensitive to the arts and humanities.

The Federal Council for the Arts and Humanities was established by the Congress in 1965 to promote coordination between the National Endowment for the Arts and the National Endowment for the Humanities and other federal agencies.

THE CANADIAN SCENE
by Neil Carrick Aird

On February 15, I hosted a lecture by Orland Larson at St. Lawrence College in Kingston. Orland is president of the Canadian Crafts Council. The lecture was "Crafts '78", and the works of 78 craftsmen were on display. Representing the metal media were:

Neil Carrick Aird, Kingston, Ont.
Haakon Bakken, Mississauga, Ont.
Bev Dejong, Terra Cotta, Ont.
Andrew Goss, Kemble, Ont.
Sandra Noble Goss, Kemble, Ont.
Hero Kielman, Rexdale, Ont.
John Little, East Dover, Nova Scotia
David MacDonald, Windsor, Nova Scotia
Ken McGrath, Winnipeg, Manitoba
Helga Palko, Ottawa, Ont.
Donald Stuart, Barrie, Ont.
Zoe Lucas
Lois Etherington Betteridge

There was a heavy bias toward Ontario and Nova Scotia. I really don't know why — the other crafts were well scattered. The lecture tour started in Saskatoon, Saskatchewan, then on to Lethbridge, Alberta; Forst Smith; Vancouver;Winnipeg, Kingston; Guelph; Sackville, New Brunswick, and finally St. John's. The tour is sponsored by the National Gallery of Canada and the Canadian Crafts Council. Orland is the first craftsman to give this otherwise "fine art" Norah McCullough lecture series.

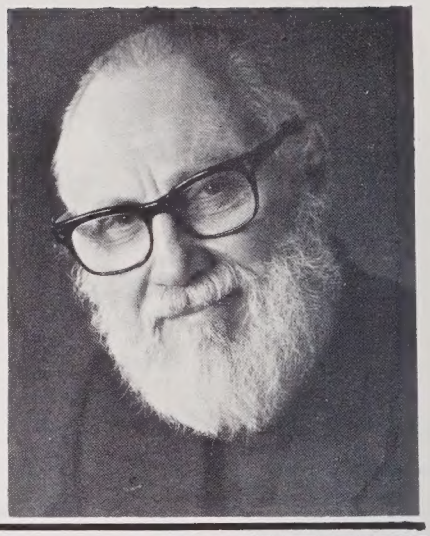
COMMERCIAL EXHIBITORS

Commercial exhibitors will be accepted at the SNAG conference in St. Louis, June 8-10. Interested parties should contact SNAG, 591 Washington St., Wellesley, MA 02181.

CLASSIFIED AD SECTION

The Journal will initiate a classified ad section. Announcements *from members* for items which the member is not normally in the business of selling will be run once with no charge.

PHILIP MORTON
by Chuck Evans



Philip Morton
–photo by Mlodinoff Photographers

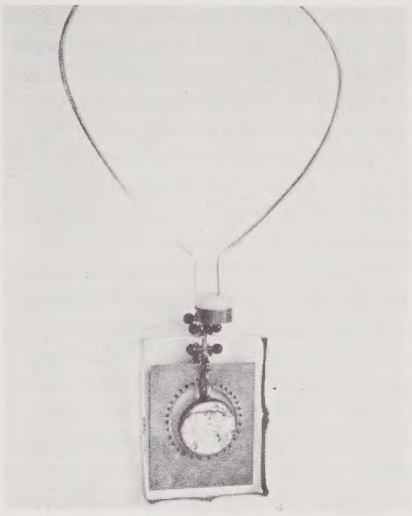
Philip Morton, sterling neckpiece.

Philip Morton, 14k gold, neckpiece with amethyst.

His considerable accomplishments as an artist aside, Philip Morton's past would provide most of us enough for two lives. Never just a dreamer, Phil has acted — never still, always an individual, multi-talented, a career marked in transitions which have created an impact in the field of contemporary jewelry. Unfortunately, my brief paragraphs here would not allow a truly indepth review of his many sides, his family, his philosophy, his creative concepts, people he has worked with and a myriad of other interesting details.

Phil was born in Rawlins, Wyoming in 1911. Growing up and early school years were spent in Ogden, Utah. By age 12, curiosity and the creative instinct were being demonstrated in his makeshift, home workshop. In addition to work in wood and metals, a good deal of time was spent drawing. As for formal art instruction, area public schools offered little. To this day, Phil has not had the opportunity, and I suspect, the time for formal art courses.

All art studies have been self-motivated, diligent explorations and questioning through books, museums, and a short informal apprenticeship. The 1930's was a period spent in a multi-faceted career. Three years as an engineering student at the University of Utah, land and highway surveying in Wyoming and terminating in a B.A. degree in Sociology and Psychology at the University of Utah in 1940. By 1942, married and the father of two children, Phil and family moved to San Francisco where he was soon employed as foreman of a shipyard mold shop. The tasks of the shipyard shop, while not ideal, provided the opportunity while earning a living and helping the war effort, to also continue the creative role. A big part of the mold shop operations involved the use of three-view drawings in the forming of the various fittings and molds which were eventually assembled as ships. Throughout the period with the shipyard, which lasted until 1945, Phil's creative drive moved into high gear.

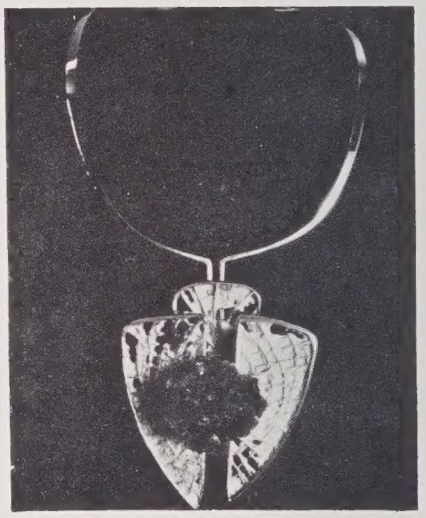


Several years previously, Phil's wife, Bea, showed him work she had created in an evening jewelry course. Impressed greatly, sparks ignited, lights flashing, he had to make jewelry. At this point, 1943, with little formal background, Phil set up a basement shop in which he spent his early mornings refining the basic techniques of jewelry making. Time away from the moldshop, family and jewelry, was spent in an intense study of every available book dealing with design and architecture. Most available books of the period reflected the Bauhaus philosophy, which would prove to be an influence in Phil's early work. After several months, and now having a group of 28 finished pieces, he showed the owner of a gallery his work and on the spot sold it! Any previous reservations gave way to the decision that jewelry would provide his livelihood.

The years 1945 to 1947 were significant points in Phil's career. Just prior to leaving his shipyard employment, Phil was fortunate in meeting Lars Monsen, a 70-year-old Oakland silversmith and native Norwegian. While not officially taking on an apprentice, Monsen allowed Phil to come to his workshop and watch. Gradually, the unofficial apprentice was hard at work. In addition to broadening his technical base in terms of jewelry and metalsmithing, time was spent on the creation of marketable designs and were sold through Neiman Marcus and Gumps Department Store. In looking back on this period, Phil fondly remembers Lars Monsen's encouragement and patience supplemented by the Norwegian's 70 years of know-how and philosophy.

The California Labor School (1945-46) marked the beginning of Phil's teaching career. Here he taught a course in design. Mrs. Francis W. Caroeway, then Marketing Director of the American Crafts Council, saw Phil's work in a San Francisco shop, and on her return to New York, called to inquire if he might be interested in teaching at the School for American Craftsmen which was then in Alfred, NY. The new position at Alfred would be short-lived. Philosophical differences in their approach to the teaching of design and the marketing of student-produced work caused Phil to feel, in good conscience, he could not remain. Time has proven him to have the corrent view. During his stay at Alfred, his article in *New Design Magazine* appeared and is thought to be the first such dealing with the philosophy of contemporary jewelry. This article discussed jewelry in the context and principles of modern art and was addressed predominantly toward work after 1940.

In company with 30 other pioneers in contemporary jewelry, Phil exhibited work in the 1948 Walker Art Center Contemporary Jewelry Exhibition, and from this was asked to send credentials for a newly opened position in three-dimensional design at the University of Minnesota. During his years at the University of Minnesota, Phil was instrumental in the designing and installation of a number of courses and facilities. In 1951, he installed the first bronze casting foundry to be used in an American university art program. While being deeply involved at this point in curriculum development, teaching, jewelry and family, he also devoted a good bit of time to designing and building homes, doing sculpture and painting. In 1956, he started writing the book which would later be published,*Contemporary Jewelry*. At that point in time, he felt that in general, books did not address themselves to contemporary jewelry. Many were simply spinoffs on previous works with little emphasis on presenting jewelry from a modern perspective in terms of design, techniques and history, In 1961, after 13 years in Minnesota, tired of teaching and wanting to return to the west, Phil and family moved to Jackson Hole, Wyoming.

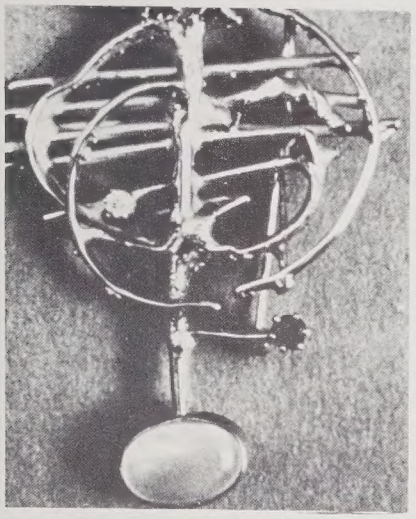


Jackson provided Phil the opportunity to again call on his multi-talents. For the three years he would be there, he renewed his license as a land surveyer, designed homes, operated a small retail shop and began the final manuscript of his book. After their stay in Wyoming, the coin turned, and this time Phil moved so that Bea could complete her doctorate at the University of Utah at Salt Lake, Fortunately, Phil was offered a position on their faculty teaching sculpture and jewelry. Part of the few years in Salt Lake were used to complete the book.

Degree completed, Bea, Phil and family moved to Toronto, Canada, where Bea was employed in the public schools, and Phil at Sheridan School of Design as visiting artist. The period at Sheridan provided time beyond his teaching duties to serve as a member of the Board of Directors of the Canadian Guild of Crafts, to begin gathering illustrations for his book and to conceive the idea which would eventually grow into what is now the Society of North American Goldsmiths. In 1967, during visits with a number of jewelers and metalsmiths in Canada and the United States, he spoke with each about the possibility of at some point all gathering to discuss the organization of jewelers and metalsmiths into an international guild or society. After returning to Toronto, he sent letters to those he had talked with and proposed an organization meeting in Chicago, and at that meeting, laid the groundwork which culminated in the 1970 conference and exhibition of the Society at the Minnesota Museum of Art. As we know, the

Philip Morton, 14k gold pin with diamonds and moonstone.

Philip Morton, 14k gold pin with topaz and diamonds.

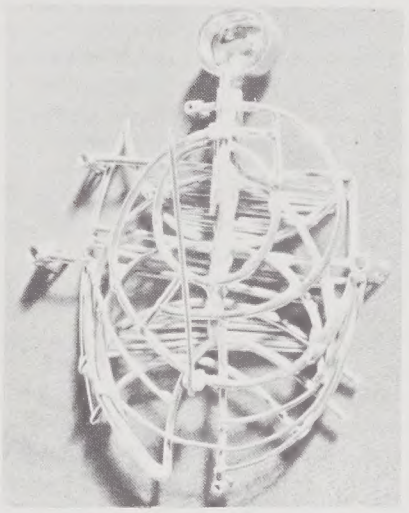


Conference proved to be a success and a foundation for later Society activities. We can look back with gratitude to Phil and those who met in Chicago.

By 1970, the moss growing, the Mortons moved to Bowling Green, Ohio. Bea took a position on the faculty of the English Department at Bowling Green State University. Phil began to implement a plan which he had thought about for years. He felt that with some modification, a traditional apprenticeship program was still viable. Properly trained, young craftsmen could go into a highly technical society and earn a living. Traditional apprentices had done this. In order to allow for sociological changes—technology, economics, attitudes, etc.—he realized the old approach and system would have to be altered to fit today. The Working Hands Craft Center was opened in 1970. The Craft Center consisted of the apprentice programs school, a wholesale workshop and a retail gallery. Enrollment was limited to eight apprentices and the program was structured for three year's study. Phil felt that in a multi-faceted studio his apprentices would face the real world; design and techniques, wholesale and retail roles. In addition to these general functions, those enrolled would, as in most school situations, study design and drawing. They become disciplined in day-in, day-out bench work with strong emphasis in the basic techniques of jewelry and metalsmithing. Apprentices were given problems in production time studies and critiques, not only in terms of esthetics, but also in relation to production time and profitability. Throughout their study, apprentices were given an opportunity to oversee the retail gallery's display, inventory, sales and bookkeeping.

Probably the most unique and vital aspect of this type school's survival was the wholesale side. Phil realized that reasonable apprentice enrollment fees would not cover the large overhead required for operation. The program would have to be subsidized. To do this, apprentices were given the option, after school hours, to be paid an hourly wage for bench work on production items. In order to market the wholesale work, and to cut down marketing overhead, an agent sold the work in shops throughout the midwest. If an apprentice created a marketable design in the course of his or her regular work program, this item would become a production piece, and the apprentice would receive a percentage of each of those sold. In the next few years, Phil would prove that the apprentice program could work, and that young craftspeople could go into a highly technical world and make a living. In 1975, the Craft Center closed, not for lack of apprentices or finances, but for a new career.

Throughout Phil's career, his early studies of sociology and especially psychology have been his second interest. Over the years, he has read literally everything written on Jungian psychology, attended their workshops and conferences, and in short has done every conceivable thing a lay person could do in that field. Wanting to eventually become a Jungian analyst, he completed a Master of Arts degree in counselling at Bowling Green State University in 1976. While completing the degree, he also did intern work in an area clinic and on weekends, commuted to Chicago's Grant Hospital Clinic for additional Jungian studies. He has recently taken semi-residence in Chicago and is a practicing Jungian analyst. In addition to Phil and Bea's myriad of activities of the past few years, they have managed to build a second home in the mountains of Montana. Most of this project was completed by themselves during their western summers.



During the interview, I asked what he felt SNAG's future aims should be, and generally how he felt about the organization's future. He suggested that we might examine the possibility of re-structuring on a regional basis with each region having autonomy regarding local concerns. Each region would have representation on a national body which would direct its energies to national concerns only. The regional structure might also allow closer contact as opposed to the existing yearly annual meeting where members now have to travel long distances. He also pointed out that, for the most part, individual production craftspeople are governed by the same state and federal laws as the largest industries, and at times, the craftspeople are at a disadvantage. These laws range from minimum wage laws, tax laws, building codes, workman's compensation, social security to veteran's benefits. He suggests that perhaps SNAG should help promote lobby efforts to make these various laws more equitable.

I guess it was the corny philosopher Fig Newton that once said, "Behind every successful man there's a woman." In this case, her name is Bea. The years and events, briefly skimmed here, were really a team effort with her encouragement, patience, and love as the thread tying it all together.

Throughout his career, Phil Morton's creative accomplishments are impressive. Exhibitions, awards and commissions reflect a broad acceptance of his endeavors in jewelry, metalsmithing, sculpture and painting. Too numerous to cover in the previous article, I've asked the JOURNAL to enclose this partial listing separately.

Sculpture and Painting Exhibitions: Walker Art Center Exhibition of Sculpture, 1950—Award; San Francisco Art Association Painting and Sculpture Exhibition, 1951—Award; Minnesota State Fair Exhibition, 1955—Sculpture Award; One-Man Exhibition, Sculpture, Walker Art Center, 1957; Iowa State Teachers College Exhibition, 1959, Sculpture—Award; Fine Arts Center, Salt Lake City, Utah, Painting and Sculpture Exhibition, 1964—Award; One-Man Show, Plumtree Gallery, Salt Lake City, 1965.

Jewelry Exhibitions: Walker Art Center Contemporary Jewelry Exhibition, 1948; One-Man Exhibition, Colorado Springs Fine Art Center, 1949; One-Man Exhibition, Oberlin College, Oberlin, Ohio, 1950; One-Man Exhibition, Joslyn Memorial Art Museum, Omaha, Neb., 1950; University of Nebraska Jewelry Exhibition, 1952; One-Man Exhibition, Walker Art Center, 1957; One-Man Exhibition, Carleton College, 1960; First International Invitational Contemporary Jewelry Exhibition, Victoria Albert Museum, London, 1961; Traveling Exhibition of Department of Education, Ontario, Canada, 1969, Award; Goldsmith '70 Exhibition, Minnesota Museum of Art; One-Man Exhibition, Defiance College, Defiance, Ohio, 1971; Jewelry and Holloware Invitational Exhibition Iowa State University, 1977; Goldsmiths '74, Renwick Gallery, Washington, D.C.

Collections: Gulf Oil Company; San Francisco Art Association; Trinity Lutheran Church, LaCrosse, Wisconsin; Iowa State Teachers College; Salt Lake City Art Center; Victoria Albert Museum; Department of Education, Ontario, Canada; Minnesota Museum of Art; and many private collections.

PROJECT REPORT NO. 24b/2 ELECTROPLATING OF SILVER RECENT RESEARCH AND DEVELOPMENT WITH SPECIAL REFERENCE TO JEWELLERY, FLATWARE AND HOLLOWARE APPLICATION

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ABSTRACT—Sixty-three papers, 35 patents and 8 standards (106 references) concerning research, development and technical practice in silver plating are reviewed. Most of these sources were published between 1970 and 1976. The bright cyanide process is well established and there has been no major advance in brightener development. A new theory of the brightening mechanism has been proposed but has been little tested. Non-cyanide formulations proposed since a 1971 review are tabulated. A thiosulphate-based electrolyte, which is claimed to give deposits comparable with those from cyanide baths, has been introduced on the European market. Research on anode dissolution has continued and a limit on trace concentrations of lead and bismuth is recommended. Plating of stainless steel, and the effects of ultrasonics applied during plating, are discussed. British and ASTM standards for testing various properties of electro-deposited silver are discussed in relation to the observations which appear in papers and patents. There is a need for a standard test method for abrasion resistance and for more published research into the properties of silver plate deposited in commercially-used baths.

INTRODUCTION—This report aims to portray the present state of the art in silver plating, concentrating on fundamental research and on those applications which are most relevant to the jewellery, flatware and holloware industries. The comprehensive review by Fischer (13) in the early 1960's was written by a researcher with a wide knowledge of the industry; the various relevant chapters of Lowenheim's book (43) are also written by specialists. I cannot attempt to match the historical and technical perspective of these writers; I have instead assumed that readers are familiar with the early development of silver plating and with conventional bright silver cyanide plating, and have reviewed the most recent literature in this light.

Most of the references are from the period 1970 to 1976; they include research papers, discussions of technical practice, sales-oriented papers, patents and standards. A large proportion of the Russian work quoted is available in translation, though there is a lack of review papers to help place it in context. The 1966 review of work in Lithuania by Satas (54) is a rare example.

Material which is obviously of relevance only to the electronics industry has been ignored, but basic development of plating solutions by electronics firms has been included as it may be of long-term interest. Problems common to all metal plating, such as the treatment of cyanide wastes, have been omitted from this report.

The Basic Process: Research—A series of Japanese experimental studies has investigated the effects on the deposit of: varying concentrations of the main components (55), copper and iron impurities (39), occlusion of copper (40) and the wave form of rectified power supplies (37, 38).

The Basic Process: Development—A recent patent (69) claims to improve stability in an AgCN-NaCN electrolyte by controlling the relative concentrations of AgCN, NaCN, OH^- and free CN^-. Additives are not needed.

Silver cyanide baths are normally run exclusively at alkaline pH values. Some stabilising effect at pH 7 has been claimed for addition of a mixture of KSCN, tripotassium citrate, citric acid and monoethyl phosphate (97), and at pH 6.8 for an additive containing KSCN, maleic acid and nickel tetraethylenepentamine (87). Another attempt (91) used glyceraldehyde or erythrulose to remove the CN^- which builds up at lower pH, but was more successful for gold than for silver.

Brightening Additives—Klein and Laser (30, 31) are enthusiastic about metallic, especially antimony-containing, brighteners for tableware, claiming that the higher current densities possible lead to a speeding up of automated processes. Bacquias, however, claims that antimony brighteners give too brittle a deposit for decorative or cutlery plating (4) and that the co-deposited antimony causes problems with the varnishes used in watch making (5). Greenspan (15) suggests that modern antimony brighteners co-deposit less antimony, leading to a more ductile deposit. A company marketing two bright formulations recommends the solution with non-metallic organic additives for holloware (59).

Recently patented brighteners are set out in Table 1. The successful ones contain the well-known ingredient of sulphur, selenium or antimony, often with a wetting agent.

Brighteners: Research--Reflectivity measurements may be used to estimate brightener effectiveness. Bachmann, John and von Krusenstjern (3) measured diffuse and regular reflectivity as a function of wavelength for deposits obtained with antimony, sulphur and selenium additives.

Kudryavtsev, Nechaev and Solov'ev used diffuse reflectivity to classify brightening effects and related the results to the S-C bond length for sulphur-containing additives (41). They report maximum effect for a bond length of 1.72A (o.172 nm). In this study and in another paper (46) they have combined reflectivity observations with evidence from potentiostatic measurements to deduce more clues about the brightening mechanism.

Theory of Brightening—Inhibition of crystal growth is accepted as a primary factor. Kaikaris (24) proposed a second necessary condition for mirror brightness: the existence of a phase film (a gas/liquid or liquid/liquid interface) close to the cathode. Surface tension forces then hold colloidal particles in ordered array prior to electro-deposition. A later paper (25) uses the theory to give a more detailed description of the bright silver cyanide process.

Kudryavtseva et al (42) tested the theory for a silver sulphate-ammoniate electrolyte. They report that addition of brighteners creates colloidal particles near the cathode and infer the presence of a non-evolving gas film, probably of ammonia. Other researchers (46) cast doubt on the cathodic formation of colloidal particles in a thiourea-brightened cyanide electrolyte.

The theory has not been investigated in the West.

Theory of Levelling—Kardos reviews fully the field of microthrow and levelling theory (28). He uses silver cyanide as a minor example.

ALTERNATIVES TO CYANIDE—Non-cyanide silver electrolytes were reviewed in 1971 by Natarajan and Krishnan (45). They concluded that the cyanide process had no serious rivals for industrial use.

New Non-Cyanide Complexes—A thiosulphate-based bath has recently been commercially launched in Europe The Schering patent (85) gives a typical composition as: AG_2SO_4 40; $Na_2S_2O_3.5H_20$; Na_2SO_4 20; $Na_4P_2O_7$ 18.3 and polyethylenimine of molecular weight not 1,000, (as brightener) 0.8, all in g/1.

The product has been widely advertised and its effects described in papers by the inventor (9, 10). It is claimed to give deposits fully comparable with those from bright cyanide baths.

Other silver complex formulations published since the Natarajan and Krishnan reviews are tabulated in Table 2.

Smooth Deposition from Simple Nitrate Solutions—The 1971 review (45) stated that baths based on uncomplexed silver had proved impracticable for plating. Recently sodium potassium tartrate (14) and thiourea (11) have suppressed dendritic growth in deposition from simple nitrate, and methionine and tyrosine (65) have been claimed as smoothing additives. Tajima et al (60) used ethyleneglycol as an antifreeze for aqueous nitrate and obtained much smoother deposits at -30 C. The process has been patented (94).

On the photographic evidence (11, 14, 60) none of these deposits is as good as those from cyanide baths.

Multi-metal Patents—Several electrolyte patents describe complexes which are said to be effective for different metals. Those which include silver in the claims involve:relatively large-molecule compounds containing phosphonate groups (74, 75, 76, 77, 78, 79), chelates of orthobroic acid (70) and a dimethyl sulphoxide-metal salt electrolyte (96). Such formulations appear less effective for silver than for the other metals concerned.

Research on Established Non-Cyanide Electrolytes—Metaphosphate is known to give brightening in a phosphoric acid electrolyte and Roethlein (52) has investigated the mechanism of electro-deposition. Other research is concentrated in the USSR where there is keen interest in alternatives to cyanide.

Ammonium pyrophosphate—Andryushchenko and Orekhova report that nitrate ions at concentrations of 0.75M increase the permissible current densities from 0.7 to 1.15A/dm^3 with a corresponding decrease in cathode efficiency. The plate is then comparable with those from cyanide baths (49). They also investigated the kinetics of complexes based on pyrophosphate including those with ammonium (1, 48).

Ferrocyanide-based—Kakovkina, Gabidullina and Ilyushina (27) reviewed current practice in preparing these electrolytes and studied the reactions involved. A new preparation which reduces the silver loss at make-up begins from: $AgNO_3$ 40-50; potassium ferricyanide (sic, $K_3Fe(CN_6)$ 40-50; anhydrous Na_2CO_3 15-25; and anhydrous Na_2SO_3 80-100, all in g/l. (27).

Napukh and Nechaev (44) showed that addition of KCNS to ferrocyanide electrolytes results in formation of a new complex with improved anode dissolution and little alteration in deposit quality. Vyacheslavov and Andreev (61) investigated levelling in a ferrocyanide-thiocyanate bath and reported excellent results at an intermediate current density of 1.1A/dm^2.

Cyanide-thiocyanate—These are being used increasingly in the USSR, where they are claimed to be effectively non-cyanidic because of the absence of free CN^- ions (21). Jankauskas, Skucas and Kaikaris discuss the problems of free thiocyanate build-up (21) and investigated the effects of bismuth and antimony hardeners combined with thisolphate brighteners (20).

A cyanide-thiocyanate bath with nitrate, succinate and carbonate additives has been patented in Japan (72).

SILVER ANODES—Earlier work on anodes was reviewed by Fischer (13, pages 67-76) and later by von Krusenstjern (34).

The British Standard—The 1966 standard (99) provides for annealing of the anode and has increased the required silver content to 99.95 per cent. It does not, however, set limits on the concentrations of metals other than copper, though lead and bismuth are known to cause problems when present in trace amounts (13, 34, 50). Bacquias (6) and Pianelli (51) recommend higher silver purity than the standard.

Experimental Work on Anode Behaviour—Von Krusenstjern and coworkers investigated behaviour in practical plating baths. In two researches (8, 36) they combined potentiostatic measurements (graphs of anodic c.d. vs. potential) with photomicrography of the anode surface, to study the formation of anode films. In (36) they suggest a mechanism for repeated film building and dissolution during electrolysis in cyanide baths. They also measured (50) the effects of lead and bismuth anode impurities on anode c.d.s. for four different bright cyanide formulations. The brighteners used have a critical influence but are not named in the paper.

Jankauskas, Juzikis and Kaikaris studied the influence of complexing agents on anode dissolution. The most stable complexes (e.g. cyanide) give the most negative dissolution potentials (19).

USE OF ULTRASONICS—Ultrasonic Cleaning—Ultrasonic agitation has been used in precleaning in an automated plating line (30) and in a hand-dipped precleaning process for tableware (2).

Shul'pin and Flerov (57) report an improvement in the corrosion resistance of a plate from a cyanide-thiocyanate bath following post-plating ultrasonic washing.

Effects on Electro-deposition—A 1970 review by Shenoi, Indira and Subramanian (56) concluded that ultrasonics applied during plating improved the performance of cyanide and cyanide-thiocyanate baths by shifting the satisfactory operating range to higher current densities. A recent investigation (47) confirms this for the cyanide process.

Walker and Walker (62) review experimental investigations of the effects of ultrasonics on the properties of electro-deposits. For silver, there is agreement only on the increase in hardness (15 percent). Observations on other properties are either insufficient or inconclusive because of the different experimental conditions used. (This review unfortunately does not have a bibliography.)

PLATING ON STAINLESS STEEL—Jayakrishnan and Parthasaradhy tried heavy silver plating of stainless steel (22) and later (23) suggested a method of plating directly on to the substrate (i.e. without a copper strike). A silver strike from a nitrate-iodide bath is followed by cyanide plating, and the process is said to be suitable for holloware. A patent (69) also describes direct steel plating but was developed for engineering applications.

The ASTM publication on stainless steel plating (103) is a guide rather than a standardised procedure and contains hints on silver plating, for example of fine gauge wires for jewellery.

PROPERTIES AND TESTING OF ELECTRO-DEPOSITED SILVER—Faruq Mariker (12) discusses the properties and testing of silver plate. Von Krusenstjern relates the properties to manufacturing applications in (33), and especially for cutlery (35).

Adhesion—"Modern Electroplating" (43, pages 56-58) describes quantitative adhesion testing, but technical practice remains with qualitative methods such as the burnishing tool test in the British Standard for decorative plating (101). The ASTM standard (105) lists six of its simple qualitative tests as being suitable for silver.

Appearance—Reflectivity measures are used in research (see section Brighteners: Research).

Ductility—The ASTM standard (102) is simple; plated specimens are bent over mandrels and examined for cracks.

No quantitative measures of adhesion, reflectivity, smoothness or ductility appear in the patent or trade literature.

Hardness and Wear Resistance—There is now a standard test for microhardness of electroplates, using a Knoop indentor (106).

Weiner's classic study on spoons plated from commercially used baths (63) showed that there is, for silver, little correlation between microVickers hardness, scratch resistance and abrasion resistance. Nevertheless, micro-Vickers hardness values are often quoted as a measure of plating effectiveness (5, 10, 9, 82, 85).

There are still no standard tests for scratch and abrasion resistance. For scratch resistance one can at least use one of the standard indentors, but abrasion resistance is a complex matter, strongly dependent on the type of wear involved (35, 63).

Thickness—The 1968 British Standard (101) provides for determination of average and local thicknesses.

The ASTM design guide (104) advises on suitable shapes for giving a reasonably even thickness distribution over an individual workpiece and von Krusenstjern (35) emphasises the importance of rack arrangement. A recent patent (98) describes rack agitation to ensure good thickness distribution on silverplated holloware.

Tarnish Resistance—Tarnish resistance of electroplated silver has been reviewed by Harry (16). Saifullin and Satiseva (53) have since confirmed the inclusion of beryllium and aluminium hydroxides in tarnish resistant plates from baths with Be and Al additives.

Internal Stress—Begh et al have used laser holographic interferometry to monitor stress during the deposition process itself (7). The method may have applications in fundamental plating research.

Crystal Structure—Most recent studies have been conducted in such simple electrolytes that it is difficult to assess their relevance to deposition from practical plating solutions. One paper has, however, reported the effects of three brighteners on crystal orientation (32).

CONCLUSIONS AND RECOMMENDATIONS—There has been little change in the well-established cyanide process in the last five years, and no significant innovation in the development of brighteners.

The mechanism of brightening is not fully understood. The Kaikaris theory (Theory of Brightening) has been too little tested to allow an evaluation to be made.

There is continuing interest in the development of non-cyanide electrolytes for silver. The most successful complexing agents investigated so far are inorganic or have relatively simple structures.

It has been suggested that the British Standard for anodes (99) is insufficiently stringent and should limit the trace concentrations of certain other metals, notably lead and bismuth. There has been no criticism of the part of this standard which deals with silver cyanide, nor of the standard for alkali metal cyanides (100), and no published evidence suggests that they are inadequate.

More research is needed into the effects on the electro-deposit of the plating solutions and operating conditions in current industrial use, so that new developments can be better evaluated. Such research may be carried out, but does not appear to get published.

Standard tests for scratch and abrasion resistance are needed. If it is not possible to devise an all-purpose test for abrasion resistance, suitable standards should be developed for particular applications.

TABLE 1. RECENTLY PATENTED BRIGHTENERS

PATENT	BASIC BATH	BRIGHTENER	RESULTS
Albright	AgCN	a) K salt of reaction product of ethylenediamine with CS_2, mixed with b) Na methylene bis-naphthalenesulphonic acid.	Fully bright.
BJS Electroplating Co. (67)	AgCN KCN KNO_3 K_2CO_3	$KSeO_3$ with K thiosulphate as levelling agent.	Thick bright plates have ductility.
Blasberg (Laser & Hammerling) (68)	$KAg(CN)_2$ KCN K_2CO_3	SbK tartrate with Cd_2SSe and the Na salt of oleic acid methyl-taurine as wetting agent.	Bright deposits.
Engelhard Corp. (71)	AgCN KCN K_2CO_3	SbK tartrate and glycerol with Parapon SA (an aqueous solution of sulphated caster oil with 14-16% by weight of combined SO_2) as wetting agent.	Higher c.d.s. possible for bright plates than with Turkey Red Oil (3-5% combined SO_2).
NRDC (80)	AgCN KCN K_2CO_3 KOH	Diquat dibromide (a dipyridinium compound).	Semi-bright only. Narrow range of low c.d.s.
Orion Radio (82)	AgCN KCN K_2CO_3 KOH	Thiocarbamide with 2,2' bis-selenyldithioacetic acid and dimethyl sulphoxide.	Very bright, dense, non-porous plates.
Schering AG (84)	$KAg(CN)_2$ KCN	A family of sulphur-containing amino compounds.	Effective at lower c.d.s. than usual.
Soc. Cont. Parker (90)	$KAg(CN)_2$ KCN	Alkali metal selenate, CS_2, dispersing agent and $K_4Co(CN)_6$	Uniform brightness on nickel silver cutlery.
Sony Corp. (Fueki) (93)	AgCN KCN K_2CO_3	NaSC (:S)-SCH_2CH_2SC (:S) SNa in a few ppm.	Bright plates. Stable compound.
Tesla Narodnik (95)	$KAg(CN)_2$ KCN	SbK tartrate with K sulphoricinoleate and $NaSeO_3$, plus a complexing agent.	Uniform effect on shaded parts. Increased wear resistance.

TABLE 2. NON-CYANIDE ELECTROLYTES

AUTHOR	BATH COMPOSITION (all concentrations in g/l unless otherwise stated)	COMMENTS
Hosokawa, Okazaki and Inui (17)	$AgNO_3$ 0.2-0.4M; Ethylene-diamine 0.5-1.OM; pH 10-12, c.d. 0.25-0.75 A/dm^2.	Substrate Cu. Gelatine gives bright deposits.
Indira and Udupa (18)	Cetyl trimethyl ammonium bromide (CTAB) added to: [a] alkaline sulphate-EDTA bath, c.d. 1.0A/dm^2. [b] acid thiocynate bath, c.d. 0.5-1.0A/dm^2.	Smooth, finely-crystalline white deposits in [a] and [b].
Kaikaris and Racinskiene (26)	[a] Fluoroborate [b] NH_4NO_3 50; 25% NH_4OH 60 ml/l; Ag_2CO_3 20-40; sulphamic acid 20-40; gelatin 0.5.	[a] Unsuitable. [b] Bright, fine-grained deposits.
Kiseleva and Krivtsova (29)	Trilon B 0.5M; $AgNO_3$ 0.2M; brighteners derived from condensation products of dycyandiamide and formaldehyde 1-10g/l, pH 10-11, c.d. 0.15-1.6A/dm^2.	Mirror bright deposits. Sheen retained for 14 months.
Skucas and Kaikaris (58)	Sulphite electrolyte.	Brighteners ineffective. Bath unstable.
Aotani, Yago and Ishii (66)	$AgNO_3$ 10; K_2HPO_4 50; $CoSO_4$ 1.5. Temp. 35 C c.d. o.5A/dm^2.	Glossy plates.
Kozin, Chernyi and Nikitin (73)	$AgC10_4$ 20-200; NH_4C10_4 10-100; ethanol 10-100.	Bright plates.
Nippon Electric Co. (Oda and Hayashi) (81)	$Ag_4P_2O_720$: $K_4P_2O_7$ 200-300; K_2CO_3 15-30; potassium citrate 15; NH_4OH 35 ml/1; pH 9-11; c.d. 0.3-1.5A/dm^2.	Substrate brass, plated in Hull cell. Thin (5 m) lustrous deposit.
Purin and Tsera (83)	$AgNO_3$ 50-68; $K_4P_2O_7$ 120-200; KSCN 250-300; $NA_2S_2O_3$ 1.0-5.0 combined with alkenyl succinic acid and polyglycerides 0.6-1.0.	Bright deposits.

AUTHOR	BATH COMPOSITION	COMMENTS
Sel-Rex Corp. (86)	$AgNO_3$ 15; NaSCN 100; poly vinyl pyrrolidone 4; potassium antimonyl tartrate 1.5. pH 4.	Brilliant, hard, tarnish resistant deposit Semi-bright without tartrate.
Skucas and Kaikaris	AgI 40-80; NaI 400-600; polyvinyl alcohol 0.5-2.0 combined with $Na_2S_2O_3$ 1.0-2.0.	Bright deposits.
Shapnik and Rizvan	$AgNO_3$ 15-50; sulphosalicylic acid 30-90; $(NH_4)_2SO_4$ 30-60; $(NH_4)_2CO_3$ 20-30; 50% ethylenediamine 40-90.	Ethylenediamine acts as stabiliser.
Sony Corp. (Yokoyama)	$AgNO_3$ 20-40; KH_2PO_4 100-500; K_2CO_3 30-55; NH_4OH 20-40 ml/l.	

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The references are arranged in three sections: General (including journal articles, books and conference proceedings), Patents, and Standards. For patents the arrangement is alphabetical by patentee or assignee, with the name of the inventor given in the latter case. Numbering is consecutive throughout the list.

Where the original may be difficult to obtain or is in Russian or Japanese, the Chemical Abstracts number is given with the full reference. Thus 'CA **80**: 90234' refers to the abstract 90234 in volume 80. Where I have been unable to see or to read the original, the Chemical Abstracts reference is preceded by an asterisk.

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NEW SILVER FILM FOR BLOW-UPS (courtesy The Silver Institute Letter, Feb. 1978)

There's a new way to make a photograph which can be blown up to a very large size without much loss of quality, thanks to the late Ralph Kingsley Blake of E.I. du Pont de Nemours & Company, Wilmington, DE 19801.

Dr. Blake invented a system that makes an untra-fine-grain, contrasty, positive instead of negative picture on film.

The film consists of a thin, silver halide emulsion which has been deposited over a thicker layer of colloidal silver. The film is exposed in an ordinary camera, then it's developed, and subsequently bleached. A positive image appears in the colloidal silver, and further evolution in the film is then stopped by dousing it in a fixing bath.

The positive picture has extraordinary definition, sharpness and clarity because of the contrasty, practically grainless surface. The resolution is reported to be about 60 lines to the millimeter.

Possible applications? The film can be used in making extremely precise X-rays. It also is excellent for landscape photography and for shooting distant subjects which are to be greatly enlarged later.

MORE MONEY FOR THE ARTS

(courtesy of *Artist-Craftsmen Information Bulletin,* Feb. 1, 1978)

President Carter, in his budget message last week, requested an unprecedented $150 million for the National Endowment for the Arts in fiscal 1979. This total request represents the largest dollar increase in a given year for the Endowment — more than $26 million over last year's appropriation of $123.5 million.

Broken down, the President's budget request includes: *$102.16 million* for the Endowment's regular program activities. Of this amount, at least 20% goes toward block grants for state art agencies and additional project grants to state and regional groups; *$30 million* for the Challenge Grant Program; *$7.5 million* in Treasury Funds; *$10 million* in administrative funds.

Even though the process of going through Congress begins now in the House and Senate Interior Appropriations Subcommittees, there are no guarantees that Congress will not cut the recommended figures. As hearings are scheduled, we will alert you to them and to those members of Congress to whom you should express your opinions.

Craft museums — indeed all museums — will want to follow the progress of the $7.75 million budget item for the Institute of Museum Services. We'll keep you informed on this as well. The National Endowment for the Humanities budget is pegged at $145.6 million.

GERMAN JEWELRY SCHOOLS

by Lolly Frankel

Best schools for advanced study:

1. Fachhochschule Design Dusseldorf, Dept. of Jewellery & Product Design, Strumpelstr. 4, 4 Dusseldorf, Professor Friedrich Becker, Professor Sigrid Delius
2. Fachhochschule fur Gestaltung, Holzgartenstr. 36, 753 Pforzheim, Professor Reinhold Reiling, Professor Klaus Ullrich
3. Akademie der Bildenden Kunste Munchen, Akademistr. 2, Munchen, Professor Hermann Junger
4. Akademie der Bildenden Kunste in Nurnberg, Bingstr. 60, 8500 Nurnberg 36
5. Hochschule der Kunste Berlin, Hardenbergstr. 33, 1 Berlin 12
6. Staatliche Zeichenakademie Hanou, Hanou/Main 645

WHO DECIDES?

(courtesy of *Artist-Craftsmen Information Bulletin,* Feb. 1, 1978)

How panelists are chosen by the National Endowment for the Arts — what the process of judging grants is— who the decision makers are. . . these are the questions most frequently asked of us — and presumably, of the programs within the Endowment. In response to those inquiries, we have asked Jim Melchert, Director of the Visual Arts Program at the Endowment to describe the panel process.

"In the grant making process, decisions on who receives grants are made by citizen panels selected by the program director in consultation with staff members and through recommendations from knowledgeable people across the country.

The panels who review applications vary in size, usually from three to six people, depending on the amount of work to be done. New panelists are brought in for each review although often one person will be brought back from the preceding year to give some continuity and additional experience to the deliberations. By changing the panels we're able to include more people in the selection process and therefore bring to it a more diverse range of attitudes and abilities. The rotation also allows more individuals throughout the country a turn at taking responsibility for the decision making.

In putting together a panel we look for people who have had first-hand experience in the category that's under discussion. Applicants deserve to have their requests evaluated by someone who understands what they are proposing and who can accurately assess their ability to handle the project well.

The same holds true for artists and craftsworkers who apply for fellowships. Most of the panelists in that category are artists or craftsworkers themselves who know the media and have a good eye for spotting first-rate work in whatever form it takes. Whereas applications from organizations require a great deal of reading and scrutiny of budgets, the fellowship applications are based largely on slides. (Each artist submits seven slides to represent his or her recent work.) An entry stays in the running by majority vote and the discussion of each one becomes more detailed and probing as the panel approaches their final decisions. After all decisions have been made, the list of names is then sent to the National Council on the Arts for their approval.

After that, all applicants are sent a letter telling them of the results."

GOLD ON STERLING

(courtesy *The Gold News,* Vol. 3, No. 1)

"The response has been terrific", remarked a Gorham official; The International Silver Co. says "It's the hit of the year."

What is causing all the excitement? Gold-on-sterling flatware. Five years ago there was little demand for tableware that combined classic sterling with the extra fillip of elegant gold, but today, gold-on-sterling makes up about 5% of the sterling flatware market. "And we expect to see it get much higher," added the official of Gorham (Division of Textron, Inc.), 333 Adelaide Ave., Providence, RI.

Gorham's pattern "Golden Scroll" with its heavy 24 karat gold coating, was the first new design specifically made to unite the two precious metals. The popularity of this flatware pattern has been so great that Gorham has a large backlog of orders for it.

It is much the same story at International Silver Co., 500 S. Broad St., Meriden, CT. Its gold-on-sterling pattern, "Golden Tradewinds", a woven panel set in a 24 karat gold coated bamboo styled frame, is a great success. In fact, the silver-gold pattern is selling better than the plain sterling version.

Both of these patterns have come on the market within the last year; International Silver's pattern appeared at the end of 1976, while Gorham began selling "Golden Scroll" in late spring of 1977. The immediate response to these gold-on-sterling patterns is an indication of the growing demand for more elegant, distinctive knives, forks and spoons.

Although gold-on-sterling flatware has just recently become widely popular, this type of tableware has been with us for hundreds of years. Queen Elizabeth I's inventory listed "XII Forks of silver and guilt, three of them Broken". And, U. S. President James Monroe purchased, in 1817, a 36 place setting in gold on silver from the French silversmith Fauconnier. Now, 160 years later, this tableware, augmented by reproductions, is still in use at formal state dinners and luncheons at the White House.

CONVERSATIONS IN GERMANY

by Lolly Frankel
(Fachhockschule Design Dusseldorf)

Here are some notes after a day at school:

There are 6 students in this particular course, *Coloured Jewellery with Stones.* We are all meeting with our designs for this theme. There are 4 Germans, 1 Australian and 1 Canadian, each of us with different interpretations and designs. The discussion begins slowly and after all the work is presented someone says, "You guys (non-Germans) design differently, your design is American."

Now we are no longer interested in *Coloured Jewellery with Stones.* We are discussing the difference between American and German design:

"Germany is divided, some have carried the Bauhaus concept further."

"Some have been inspired by the form and flow of Art Nouveau designs."

"Do you think they know about Art Nouveau over there?"

"Where does good design start and kitsch end in America?"

"There is a strong Japanese influence for purity in German work."

"In Germany there is more emphasis on simplicity and purity of form, line and concept."

We are looking at the SNAG JOURNAL and library books and surmising about influences on American work:

"Does it come from the Indians?"

"What about Mexico?"

"Why is the concept more important or as important as the piece?"

"Where does it all come from?"

Well, I can't answer those questions, but I sure know a lot of people here who would love to hear what the people who are doing it think about what they're doing. . .

FRIEDRICH BECKER

The delivery of Friedrich Becker's "Sunwheels" sculpture at the Fritz-Erler Strasse in Dusseldorf.

BIOGRAPHY OF FRIEDRICH BECKER
by Mary LaPrade

"Friedrich Becker's goldsmithing is of exciting coolness; simple, severe and deserving – it gives endless joy to many men in all the world."–Graham Hughes, Director, Worshipful Company of Goldsmiths, London

The German jeweler, Friedrich Becker, is indicative of an upcoming breed of goldsmith – the combination of the engineer and the artist. His mathematically precise forms, his clarity of construction, his use of industrial materials, and above all, his interest in kinetic art, note a new tendency in the art of the goldsmith. In the words of his former professor, Karl Schollmayer, "Becker hat damit einen absolut neuen Typus Schmuck geschaffen." ("Becker created an absolutely new type of jewelry.")

Becker was born May 25, 1922 in Ende bei Hagen, Dusseldorf, Germany. His education began as an apprentice at the Studium Luftfahrttechnik, an engineering school where he studied aeronautics. It was here that he developed his strong interest in geometric shapes, and learned the technical aspects of design and also the properties of industrial materials. He trained as a gold/silversmith at Dusseldorf's Werkkunstschule and later became an assistant of Professor Schollmayer at the Fachhochschule (technical university). Since 1957 he has been the Director of the metals department at this school.

Professor Becker has been the recipient of numerous prizes and museum purchases during his career. Some of his highest awards include: honorary membership in the Worshipful Company of Goldsmiths, the Bearer of the golden honor rings of the Society for Goldsmiths' Art and state prizes from Bavaria and North Rhineland-Westphaliz. (These are just a few of a long list of exhibition credits.) In addition, his work has been featured in several films and in such books as *Contemporary Jewelry* (Philip Morton), Gerhard Bott's *Schmuck als Kunstlerische Aussage unserer Zeit*, and *The Great Book of Jewels* by Edita Verlag.

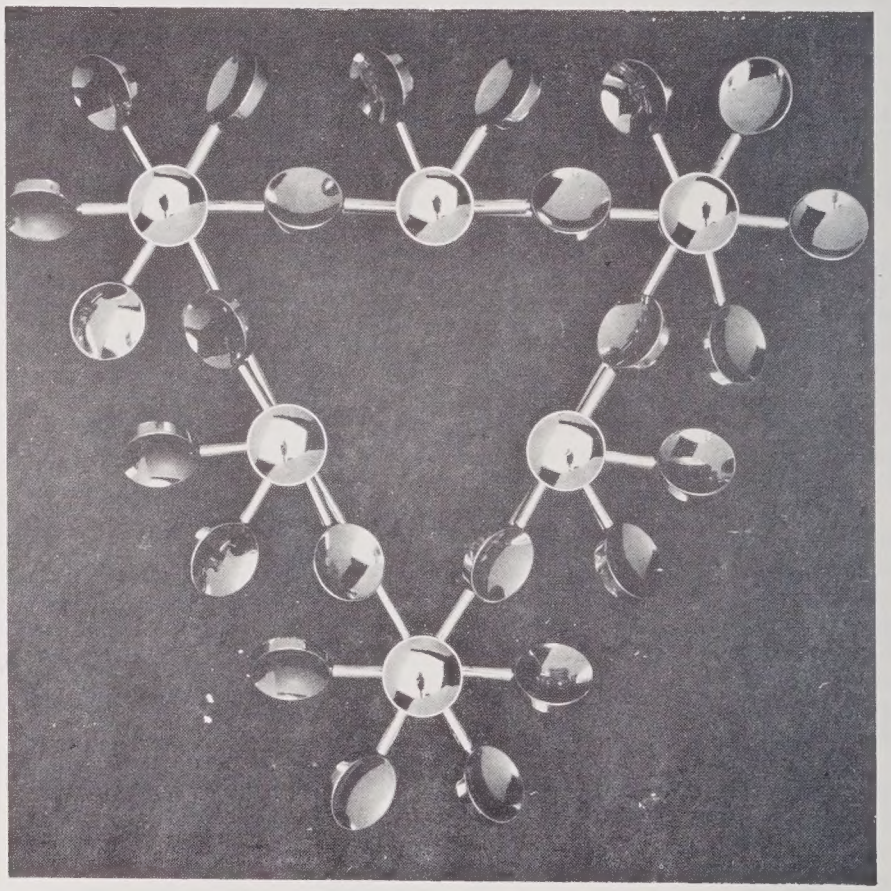
Since the early 1960's, Becker has produced kinetic jewelry pieces that combine his mechanical abilities with his ideals of the aesthetic. Similar to artists such as Alexander Calder and Salvador Dali, his inspiration derives from the union of imagination and technology. His work reflects his early background as an engineer: his concern for detail, perfection, pure lines and curves, and his use of materials such as steel and iron. "Kinetic Ring" is examplary of his logical, objective style. He finds his aesthetic in the color contrast of the highly polished white gold against other areas of a cooler matte finish. He uses stones and precious gems as further accents. Becker's textural variety is achieved primarily by a few basic techniques– casting, fusing, forging, melting and electroforming.

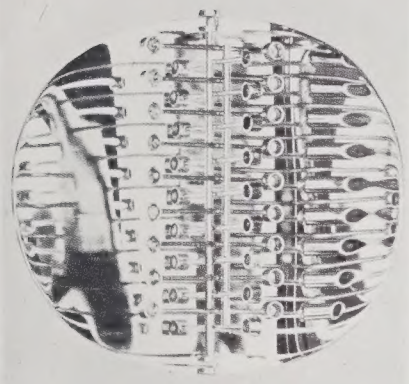
His work is strikingly modern in appeal; even in a piece created in 1969, such as "Large Kinetic Wave", it speaks of the future. The moving planes revolve slowly in calm cycles; the spiraling balls indicate the machined order of the universe. Becker's work has a timeless attraction and is the very spirit of the future of metalsmithing. Professionally speaking, his home is neither in the spheres of free artistic endeavour nor yet in the field of artistic craftsmanship, but rather in the world of machinery construction and aerospace technology.

Although I was designing and producing pieces of jewelry as long ago as 1938, it was not until 1947 that I finally decided to opt for the profession of goldsmith, pure and simple. What fascinates me now — even more so than at that time — are the limitless possibilities offered by this profession. There is scarcely any other metier which allows you, yourself, to think out, orient and produce the finest creations via the stepping-stones of semi-finished goods and mechanics.

In my particular case these fantastic possibilities were supplemented by native insight into design and technological know-how which emanated from the calling referred to above.

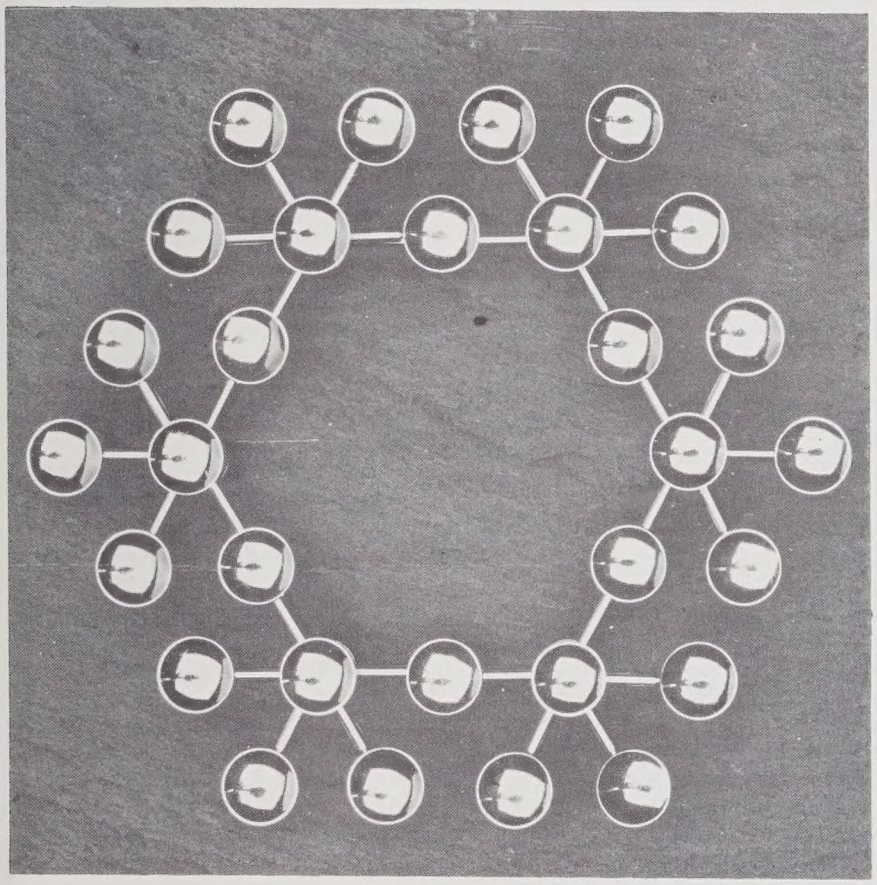
I prefer to design jewelry from my own volition and on my own urge, that is to say, without waiting for orders to come in, and it is not primarily a matter of adornment, but rather a question of delight in freedom of action, invention and creative fantasy. It should be said, however, that in my particular case, the "playful phase" is followed by the "industrious phase", namely, the systematics. Test series then ensue with creative variants being checked regarding aesthetics, functions and economy of shape. All my work is designed on the basis that it can be measured, pro-

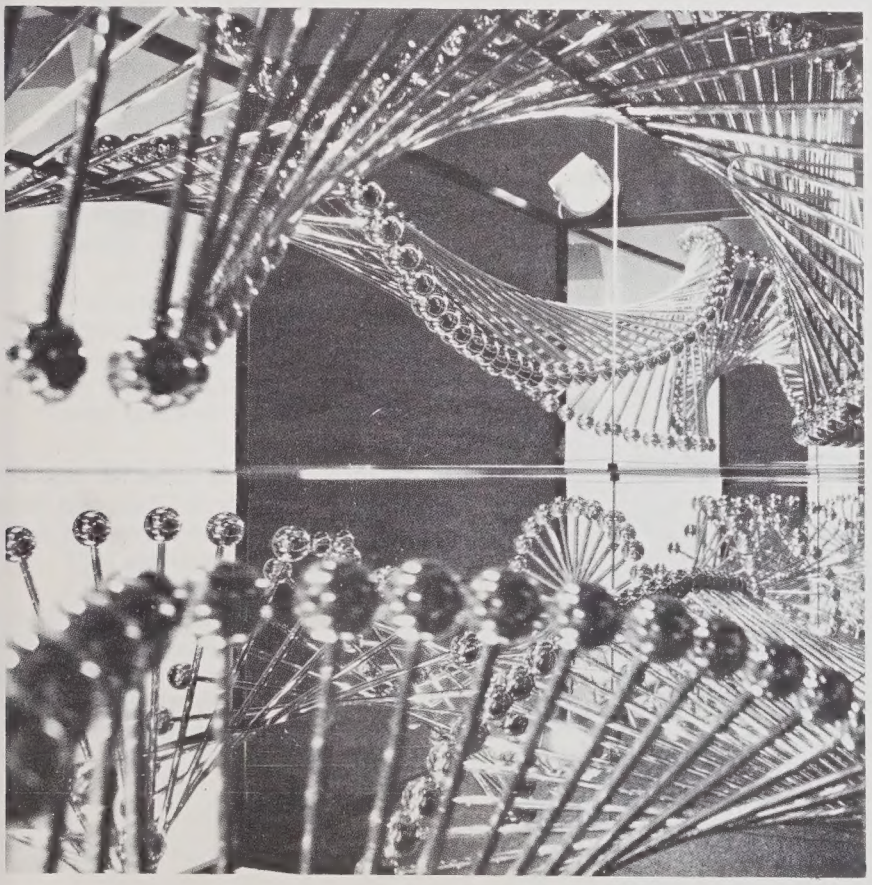




Friedrich Becker, kinetic brooch, white gold, rubies, sapphires, 47x50mm

Friedrich Becker, "Large Kinetic Waves", chrome, mirrors, steel





Friedrich Becker, "Variable Brooch", 5,8mm

duced and repeated. All accidental occurrences of a structural or ornamental nature are excluded. Despite my demands for consistency, however, Professor Schollmayer has this to say in a foreword to a catalogue:

"The admirable feature of his work is the fact that his logical consistency and EMPLOYMENT of modern and scientific and technical aids by no means inhibit that magic which is the secret of every fine piece of jewelry but rather helps to capture it in a quite novel and convincing manner." And Graham Hughes says:

"I can well imagine that archaeologists stumbling on his work a thousand years from now will start to ponder on just how sensible we were in the second half of the 20th century."

COMMENTARY ON MY WORK
by Friedrich Becker

Artistic jewelry is made to be worn and must have that unmistakeable "look". It should adorn and distinguish the wearer but should never decline into miniature versions of wall or room decorations. I make either jewelry or decorative objects and do not feel capable of reaching the limits of the one or the other. My pleasure in playing with combinations of mathematics and mechanics and my tendency towards the metabolic turned my thoughts in the direction of variable jewelry as long ago as 1948.

It was a case of pendants at that time, which could be altered by spiral springs in telescopical columns and folding elements. To this was added a ring with six different stones in rotary mechanisms. The "two-way" ring was created in 1956; it may be worn at two different angles. May I refer to my publications in "Gold und Silber", 1956 and "Guldsmedebladet", September 1956, also "Scringo", 1956, for fuller details.

One year later I began to try out new shapes with the Cabochon in order to achieve the greatest possible amount of formal unity between the shape of the stone and the mounting.

Pieces of jewelry with interchangeable stones came into being in 1959 and also ring designs with specially ground shapes (rollers, spindels, prisms, cones and such like). The bands and setting of the ring became one. (DGZ, July 1959)

In 1962 I used specular bodies for the first time as counter-shapes under facetted precious stones. A year later the idea and execution of the "Diamondseller" (a fan-shaped carat pattern with synthetic stones) provided the spur to design adjustable jewelry. Levers and discs with springy joints can be altered as much as the heart can desire. This means a variability factor of 100%. ("Gold und Silber", October 1963, May 1965)

The development of the two-point setting for circular brilliants signified an extension of the technical possibilities for producing kinetic jewelry. (See catalogue "Art In Jewelry", Finch College Museum of Art, for report on same.)

I have worked on kinetic jewelry since 1965. My efforts consist of pieces of jewelry which record, reinforce and transform accidental movements on the part of the wearer into new and differentiated movement configurations. This is achieved by the use of moveable parts, concentric and non-concentric bearings, balances and impulse cones. (Vide exhibition catalogue Friedrich Becker at Goldsmiths' Hall, London.) Large kinetic reliefs and sculptures also date from the same year.

It is my purpose, with the aid of kinetic media, to discover new aesthetic shapes and manisfestations, perhaps even to come across an inherent orderliness in this sphere. The onlooker is intended to participate more intensively than hitherto, a fact made possible by a certain psycho-physiological sensitivity to movement released in him by the kinetics.

COMMENTS
by Chuck Evans

(Editor's Note: This new column attempts to stimulate aesthetic, philosophical and artistic discussion. Response generated by this column shall be published in subsequent issues.)

Dear SNAG Members:

In one of his recent letters, Mark Baldridge (JOURNAL Editor) asked if I would be willing to do a small column for the JOURNAL occasionally which, in some way, might stimulate dialogue or elicit responses among the readers.

There were a number of approaches suggested in terms of how to structure the column or format to use. I might ask specific members their philosophies or ideas on certain aspects of our field, or perhaps just pose questions and ask the entire membership to respond. Or, I suppose, just put in my two cents worth and see what happens. Keep it flexible.

This really couldn't have happened at a better time, just after reading the December JOURNAL.

Having complete faith in the reporting by Mary LaPrade, I assume the pertinent facts regarding the Longwood/ Gainsbury Conference are accurate, and I'll proceed on that assumption. Two statements: "American schools don't teach design" by Peter Gainsbury and the other, "The American public is not as sophisticated as the European, the reason being Europe's longer history of development" by John Satterfield, are certainly good starting points.

Rather than having to put my own neck on the block this first time, I will ask Maurice Abramson, Jay Adams, Glenda Arentzen and Roger Armstrong if they would please respond to the statements previously mentioned. I'm sure the JOURNAL would also print responses from others.

I hope Mr. Gainsbury and Mr. Satterfield take this with a light-hearted spirit as no offense is meant. I have great respect for both gentlemen, but I think their tongues were twisted on September 21-22 at Longwood.

Damn, my neck hurts already!

BEWARE! BEWARE! BEWARE!
by William L. Carreras

I have always been a proponent of using gemstones in fine jewelry whenever the design allows. They add intrinsic value, and often add saleability, and additional profit for very little additional labor.

Unfortunately, due to new technology and the eagerness of shiesters, it has become difficult for the craftsman to safely purchase gemstones. It is frequently difficult for a craftsman to buy a stone at a reasonable price and then offer it to a customer at an assumed value. As a jeweler for the past 15 years, my experience and technical background intensify my cautiousness when buying second-hand merchandise in estates, or even new stones from small, unfamiliar, dealers.

While appraising jewelry and viewing stones from some stone suppliers, I have come across numerous imitations, compositions and synthetics, offered as the "real thing". Some of the more common offerings are: (1) dyed turquoise, jade, pearls and lapis; (2) compositions of the same stones; (3) white sapphires and other clear stones sold as diamonds; (4) green garnet and cracked glass sold as emeralds; (5) garnets claimed to be rubies; (6) synthetic sapphires, rubies and emeralds sold as natural.

The most frequent fraud is the "doublet" — two or more pieces of stones cemented together (ie, glass above the girdle and garnet below). To add to the confusion, some dealers will salt a large group of natural stones with 5 to 10% synthetics.

What's the solution? Although not 100% fool-proof, I suggest that you buy from large, reputable, sources who have been in business for a minimum of five years. Several wholesalers will sell to craftsmen under reasonable circumstances: (1) know what you want, so as not to waste valuable time, and (2) be prepared to pay for your purchase immediately. After a satisfactory period of time, you may affect a memorandum arrangement.

If you are unable to locate a wholesaler to work with you, a retailer in your community should be considered. Again, select a firm of size and reputation for fine quality. Ask for help in stone selection that can be offered you at a small markup above the firm's cost. The dealer will, generally, offer you valuable technical information on the stones. Progressive retailers should welcome your purchase of loose stones. Some may even wish to exhibit your finished pieces. For larger pieces, you may find a source to supply you stones at no initial cost, but take a larger price when the piece is sold.

The important thing is to find stones with true value which you can properly demonstrate to your customer. In addition, you should be able to feel confident that not only is your craftsmanship the best you can offer, but that your stones carry the same pride.

GOLDSMITH RECEIVES SILVER MEDAL

Orland Larson, a goldsmith from near Mahone Bay, Nova Scotia, recently received the QUEEN ELIZABETH SILVER JUBILEE MEDAL. It was awarded to fifteen Canadians across the country who have made outstanding contributions to the development of crafts in Canada.

Mr. Larson has worked as a craftsman for the past 16 years distinguishing himself in Canada and abroad by winning numerous awards for his unique jewellery. He ranks as one of the first Canadian-born goldsmiths working in this country and has made a significant contribution through the teaching of his craft. He initiated the jewellery department at the Art College in Halifax and was responsible for setting up the only master's degree in jewellery available in the country. Zoe Lucas, who studied with him in that program graduated recently as the first goldsmith ever to be fully trained in Canada.

Recipient of two Canada Council Awards, he received his craft education in the U.S.A. and apprenticed to a silversmith in England. He will soon be moving back to Saskatoon to set up an independent workshop where he plans to train young Canadians through an apprenticeship in jewellery. Presently he is working on a major solo exhibition which will be seen across Canada and in Europe.

He has worked through craft organizations for the past decade on behalf of Canadian craftsmen. He is a founding member of the Canadian Crafts Council and the Society of North American Goldsmiths and has been a director of the Canadian Craftsmen's Association, the Canadian Guild of Crafts, and the Canadian Conference of the Arts. He is the past president of the Nova Scotia Designer Craftsmen and presently works as the president of the Canadian Crafts Council.

Last April he headed the Canadian Art and Craft delegation which visited the People's Republic of China and subsequently represented Canadian carftsmen for two months on his travels through India, Greece, Germany, France and England.

In January he was selected by the National Gallery of Canada to give the third Norah McCullough Lecture Tour in nine cities and towns across Canada. His slide presentation, CRAFTS SEVENTY EIGHT, shows the current explosion of activity in crafts today.

PUBLICATION ERRORS

In Pahaka's letter of Issue 16, the address of ACC is 99 W. 53rd St. It is supposed to be 44.

In the autobiography of Bob Mitchell, entitled "Introspection", Journal issue 16, the last line reading, "The biggest difficulty" should be placed at the start of the first paragraph on page 15. It should read, "The biggest difficulty I have when dealing with students as individuals is in remaining sufficiently detached from them to eliminate my becoming too personally involved with their lives and ideas."

Under conferences (issue 16, page 31) we listed a March 12-13 Georgia Retail Jewelers Association conference sponsored by MJSA — they are NOT sponsoring this event.

Under reviews (issue 16, pp. 10-11) photo labels should read: Ronald Wyancko, silver container with inlaid ebony; Joyce Gray, inlay (preferred over cloisonne); Arline Fisch, woven cuff, not neckpiece.

PUBLICATIONS

The Working Craftsman, $9 a year/5 issues (4 regular plus a special Source Issue), 2 years/$15, 3 years/$22. For a subscription, write: The Working Craftsman, Box 42, Northbrook, IL 60062.

Guild of Metalsmiths, $6 for initial dues, $6 annual dues, $25 or more Patron Membership. Make all checks payable to the Guild of Metalsmiths, Rt. 7, Box 754, Mound, MN 55364.

The National Grapevine, a magazine featuring all aspects related to the improvement of production, sales and business practices. Comprehensive information on individual shows with application blanks; bi-monthly, $15/year. For more information, write: National Grapevine Magazine, P.O. Box 706, York, PA 17405.

The Jewelers Bench Reference, Harold O'Connor. Technical data on stone setting, making gold & silver alloys, coloring metal surfaces, estimating costs, refining scrap metals, finishing techniques, metric conversion tables, etc. Heavy vinyl cover with steel wire binding; $8.65, plus 65 cents shipping. To order, write: Dunconor, Box 2000 F, Crested Butte, CO 81224.

New Directions in Goldsmithing, Harold O'Connor. 93-page workshop guide for the intermediate and advanced metals craftsman; pattern transfers, plexiglass/metal combinations, duplicating surface textures, etc., $7.50 plus 65 cents shipping. Contact: Dunconor, Box 2000 F, Crested Butte, CO 81224.

Guldsmedebladet is the official, and only Danish magazine for gold, silver and stones/jewelry trade. The associations which publish Guldsmedebladet have created a specialized library for the trade, including many back issues of a large number of trade magazines from all over the world. These magazines have been assembled through a publications exchange program. Anybody interested may see or borrow books and magazines belonging to the Danish Goldsmiths' Library. For further information, contact: Bendix Bech-Thostrup, Editor, Guldsmedebladet, Box 362, DK-6000, Kolding.

The 1977 Bilingual Directory of Suppliers for the Canadian Jeweler, Watchmaker, Lapsmith and Metalcraftsman, is of interest to craftspeople in need of services, tools and materials. It contains 55 pages with about 700 addresses; $4/copy. Mail check or postal money order to Director of Suppliers, Carl Forget, 529 Rue Champlain, Quebec, P.Q., G1K, 4J4.

The National Sculpture Review, a quarterly featuring contemporary representational sculpture, color prints suitable for framing, 45-50 reproductions, technical information, current news, exhibition opportunities, $6/year, $7/foreign. Send for complimentary copy to Box SNE, 777 Third Ave., N.Y., NY 10017.

How to Start and Run a Profitable Craft Business, Ossi Publications. Information on everything a full time crafts person needs to know about business, zoning, regulations, pricing formulas, taxes, etc., $6.95 for book, postage & handling. There is a 15-day, money-back guarantee; available from Ossi Publications, P.O. Box 141-G, Fern Park, FL 32730.

Artist Craftsmen's Information Bulletin. If interested in being placed on mailing list, write: Alice Rooney, Editor, No. 427, 806 15th St. N.W., Washington, DC, 20005. This bulletin is designed to provide information of immediate interest to the crafts field.

FILMS & SLIDES

Slide/Cassettes available, showing sculpture techniques: armatures, moldmaking (waste, rubber, gelatin, ceramic shell), bronze casting, chasing, patination, polyester resin casting. Previews not available. For free brochure, write Johnson Atelier Technical Institute of Sculpture, 743 Alexander Rd., Princeton, NJ 08540.

SNAG AUDIO VISUAL LIBRARY

Slide kits are available on the following people: Maurice Abramson, Jay Adams, Glenda Arentzen, Joel Bagnal, Mark Baldridge, Peter Blodgett, Beverly De Jong, Bob Ebendorf, Gerry Evans, Arline Fisch, Robert Risher, Jacqueline Fossee, Nilda Getty, Drewry Hanes, Mary Lee Hu, David Keens, Marcia Lewis, Val Link, Richard Mafong, James Malenda, Tom Markusen, John Marshall, Kurt Matzdorf, Richard Mawdsley, George McLean, Jim Meyer, Albert Paley, Natalie Paul, David Pimental, Mary Ann Scherr, Heikki Seppa, Helen Shirk, Olaf Skoogfors, Toni Snyder, J. Fred Woell, Eleanor Moty, Laurie Spivak, Hannelore Gabriel, Lee Barnes Peck, Thomas Sandretto, June Schwarcz, Douglas Steakley, Harold O'Connor, Debra Lynn Gold, Eric Martin and Jamie Bennett.

Rental period is two weeks. There is no rental fee for pro members (except return postage). Rental fee for associate members and student members varies from $1-$2 per carousel (depending upon the number of slides; carousels contain 20-60 slides) plus return postage. Write: Sandie Zilker, 1536 Hawthorne, No. 4, Houston, TX 77006. Please give a few weeks advance notice and make checks payable to Society of North American Goldsmiths.

A 13-minute, 16mm film on the Society of North American Goldsmiths is available to members for rental periods of two weeks. Associate members' fee of $5, plus return postage. Pro members' fee is return postage. Contact: Sandie Zilker, 1536 Hawthorne, No. 4, Houston, TX 77006.

SLIDES

A slide kit of JEWELRY FROM THE PERMANENT COLLECTION of the Museum of Contemporary Crafts in New York is available for rental or purchase. Contact the Portable Museum slide/film service of the American Crafts Council.

The Craft Resource Centre has produced new slide kits for rent to members for $5 per package and to non-members for $10 per pkg. Rental period is 2 weeks.
Jewellery—Judith Almond-Best
Jewellery—Andrew & Sandra Goss
Jewellery—Theo Jansen.
These can be ordered from Ontario Crafts Council, 346 Dundas St. W, Toronto, Ontario, Canada M5T 1G5.

The Resource Centre of Australia maintains a library of 6000 slides of craft objects. Over 47 Australian metalworkers and jewellers are represented. Some overseas coverage is provided in the slides of various North American and European metalworkers. For more information write: The Resource Centre, Crafts Council of Australia, 27 King St., Sydney, 2000 Australia.

Laurie Spivak

AUTOBIOGRAPHY–
LAURIE M. SPIVAK

"As long as I can remember I have made things with my hands–"

Laurie Spivak, "Suicide Note", sterling silver cube, photo credit: Erik Borg.

As long as I can remember I have made things with my hands – doll clothing, cookies, stick houses and horses; the act of creating has always been pleasurable.

My father, a research engineer, loved to make things; from spraying machines for our fruit trees to small furniture for my sister and me. As we grew we were encouraged to learn to use the tools in our basement shop. My mother taught us to knit, crochet, sew, garden, and cook. It was as natural to make what we needed as to purchase it.

My parents and teachers were always positive about my art efforts and always felt that I was an "artist". I enjoyed school, but the formal academics were never as exciting as Saturday morning art classes.

My high school training was superior, life drawing, color and design, 3-dimensional work, stage sets, costumes– all avenues of expression were encouraged. When Ed Holl, my teacher, recommended his school, Philadelphia College of Art, I was hooked! Attending PCA in the mid-sixties was fortunate. Philadelphia was experiencing renewal in its urban development and in its appreciation of its Arts and Crafts heritage. PCA's program began with a definitely classical background, painting, drawing, still life, printmaking. I gravitated to industrial design, on to dimensional design (crafts) where I had classes in ceramic, metal and wood. After a short fascination with furniture, I settled into metals.

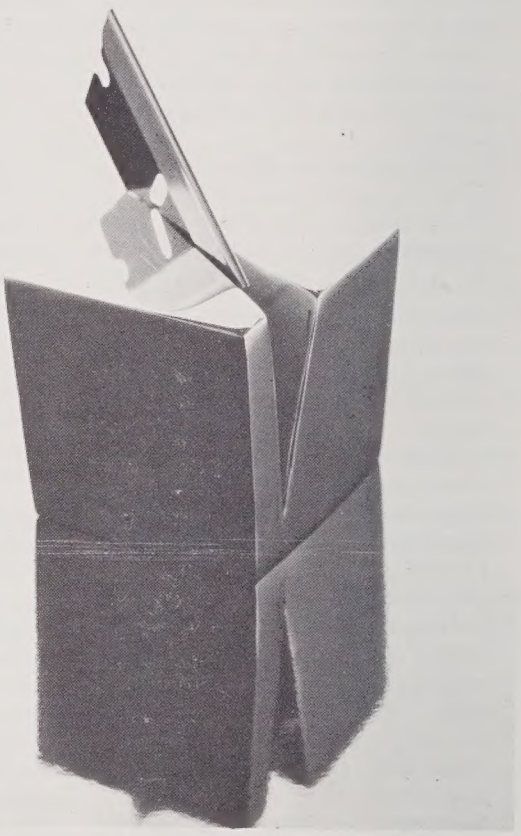
My instructor was Olaf Skoogfors who I had as one member of a teaching team as a freshman. By mid-year there were two of us studying with him full time. This close relationship and Olaf's teaching methods will always affect my metal work and teaching. I remember being shown only two pieces of Olaf's work in those two years. He did not want to influence our work. I was amazed at the Seattle Conference how much his gentle questioning, demonstrations, and guidance had influenced my work. We used to kid that our classes were as much political science and philosophy as metal working.

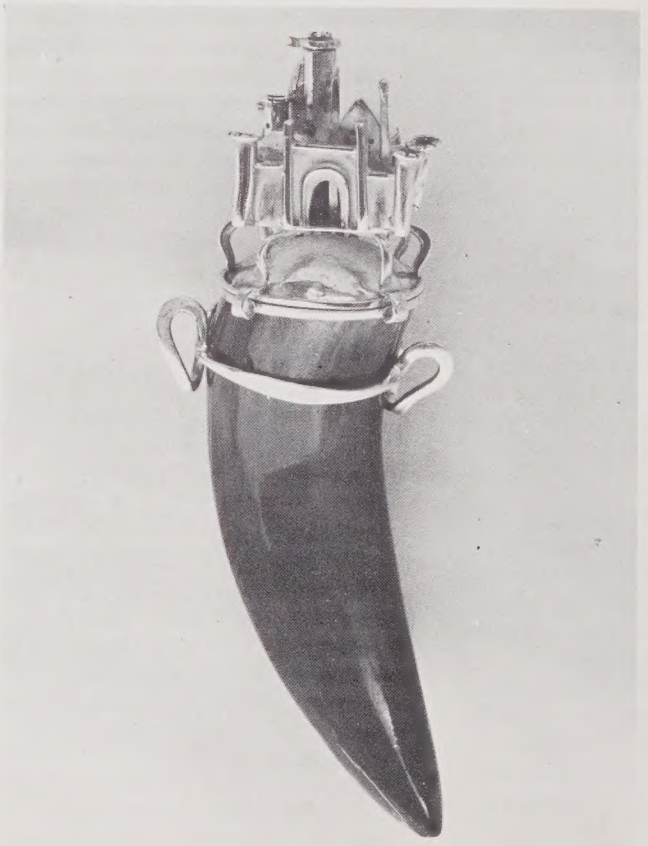
Vowing at graduation that I would do anything but teach, I moved to Vermont. My first job was art teacher – 1-8 grades, 650 students a week! Years of fine teachers prepared me better than any education class I've had since. The following year I taught at the high school and gave a night class at the Shelburne Craft School. The University of Vermont had a fine metals area in the Art Department where I lectured and demonstrated some new techniques for the classes. This renewed my interest in more education and I applied to Tyler for an MFA in metals. A personal situation prevented me from completing my first semester, and after traveling a bit, I returned to Vermont to teach again.

In 1972 when Isabell Mills retired from the U. of Vermont, I was offered a one-third time position to continue the fine metals program. Our rooms were on the top floor of a brick and concrete building directly over the lecture hall and the offices of the ROTC program. I began by teaching my students forging and raising. The metals shop was quickly expanded to include a room four flights down from our poundings!

Once I began teaching I had time to pursue my own work again. Since college I have explored simple forms, removing sections to suggest an inner form. I pursued this in rings and neck pieces using tapered tubes (spiculums). Vermont inspires my landscape drawings and these begin to work their way into my metal pieces. These images were repoussed, chased, and engraved on boxes, pendants, and lockets.

One summer I was asked to produce three rings for the Champlain Shakespeare Festival's production of Hamlet. I wanted to create a feeling of power in the rings for the king and queen. In my research I was intrigued with the Jewish ceremonial rings depicting synagogues. I saw the royal rings as castles floating above the bands. So began my fascination with castles and soon after appeared the dragon to guard the castle. I've used this motif with many objects and just when I'm sure I couldn't build another one an idea will appear and I'm off making castles again.



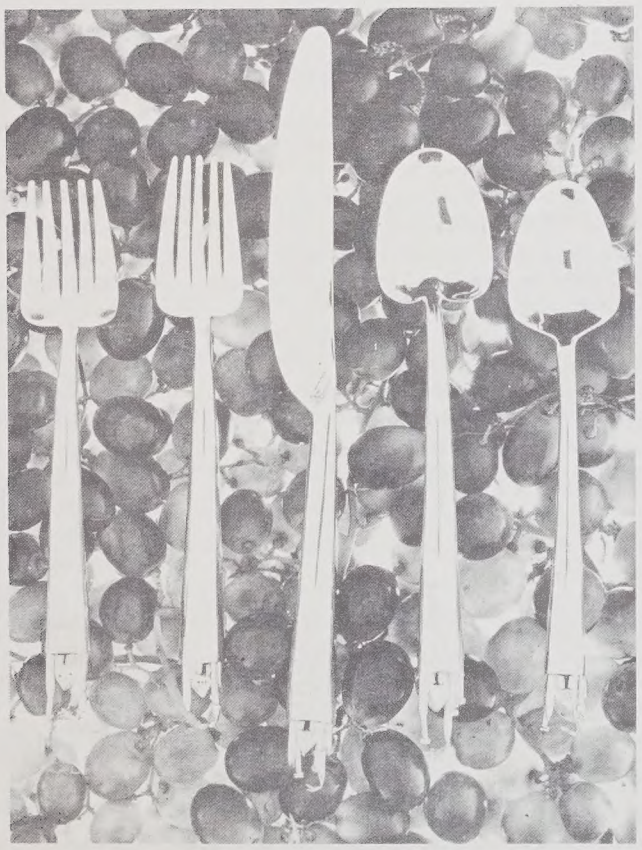


Laurie Spivak, "Castle Horn Container"

Laurie Spivak, "Planetary Calendar", sculpture, sterling silver, lights, moveable planets inside, photo credit: Erik Borg.

"Communicating and defending my views in classes keeps me re-evaluating and redefining my ideas about metal work. . ."

"I feel my strongest works are the ones through which I can objectively view a specific emotional response from my own world."



My teaching effects my work and my work affects my teaching. I have gravitated to hollow construction and teach that aspect of metal working first. Textures and casting are introduced at the end of the first semester. Heikki Seppa's work in shell construction and form vocabulary has been inspirational for my work, my teaching and my students. In my own work the form is my main interest, the surface is secondary. Communicating and defending my views in classes keeps me re-evaluating and redefining my ideas about metalwork. I must be aware of my feelings and express these to my students. I feel my strongest works are the ones through which I can objectively view a specific emotional response from my own world. These objects let me view that response at a distance and also elicit a strong response from other viewers. My latest work involves small electronic devices which illuminate when the object is picked up. These depict planatary and/or star patterns and relationships. I find the reminder of the space, speed and time we are constantly traveling, keeps my problems, follies and excitements in perspective.

The program has expanded considerably in the six years I've been at UVM. The introductory class of 12 has become two classes of 20 with waiting lists. The advanced classes are small but expanding and I am pleased to have graduates who have gone on to other programs at professional schools or go on to bench work before applying to graduate programs.

Recently I have begun to compile a library of video tapes for the fine metals shop. This includes technical tapes for students who miss lectures, recordings of workshops given to small groups, and tapes of the Seattle Conference. My students were most interested in the shop facilities at Washington University (our capital outlay budget went out with the miniskirt). The tape of the Metalsmith Exhibit has already been viewed by other Vermont goldsmiths, graduates, students and interested friends. I hope to make some tapes available through SNAG — helping us to exchange information and ideas.

Laurie Spivak, "Set of sterling silverware with castles"

I would classify myself as an object maker though my income outside of teaching is heavily dependent on my jewelry. My work with Olaf influenced my feelings that jewelry should be wearable. I strive for simplicity, flexibility, and lightness. I'm most pleased when customers repeat they never take a piece off and that dress is never a factor in wearing and enjoying my work.

I like pieces with two or more parts that can be put together in different ways. I enjoy making small wearable containers, especially with secret or hidden openings. Recently I've begun combining sterling and high karat golds, for color contrasts. My metal work is not all serious. I have begun a copper feather mask series (for Halloween) and enjoy just experimenting and playing with most materials.

BOOK REVIEW
by Raymond Gabriel

Color Encyclopedia of Gemstones by Joel E. Arem, Ph.D., F.G.A., published in 1977 by Van Nostrand-Reinhold, $35.00, hardbound.

If you are going to invest in only one book on gemstones for your reference library, this should be the book. While many books offer a wide range of gemstone information on the different properties of gemstones, their testing, cutting, history, etc., etc., few have offered both extremely fine **color** photography of **each** variety or the condensed practical information about each gem as does Dr. Arem's latest effort.

The first four sections of the book explain what you need to know about gems in order to understand them better, such as crystal structure, nature of gems, classification information and a detailed description of where all this information originated. So much for the relatively dry material as applied to jewelry design and use.

The actual encyclopedia lists from A to Z (Actinolite to Zircon) over 220 mineral species that are either considered gem materials or have been used as gemstones in the past. Information given about each stone is highly condensed and categorized so that you may skip information that is not relevant to what you as a goldsmith need to know. But, if the other points don't make this book indispensable, the color plates showing over 185 of these gemstones and materials, many for the first time, make the book's price seem minor. Dr. Arem has developed his own techniques for photographing gems in color that brings out their true color and brilliance as never before done.

Listed and cross indexed are all known varieties of minerals and non-minerals used as gemstones, either faceted or encabachon, in some cases both. Since most designers call on perhaps 10 to 20 of the gemstone varieties, this opens up a whole new catalog of materials to use in designs or merely to know about. Information given about each gem include its formula, crystallography, COLORS GEM IS FOUND IN, streak, LUSTER, HARDNESS, density, cleavage, optics, bifringence, LOCALITIES GEM IS FOUND IN, STONE SIZES & COMMENTS.

Obviously, many of the gems are not suitable for jewelry use due to their physical properties, or rarity, but the book gives you a source to check up on these and a chance to avoid problems before you start to attempt to set gems with which you have no experience.

BOOK REVIEW

HOW TO START AND RUN A PROFITABLE CRAFT BUSINESS
by Archie and Myrna Ossin
(Ossi Publications)

Reviewed by Chuck Evans

REVIEWER'S NOTE: Having the opportunity to review books for the Journal places me in a unique position. Books are normally sent to me well ahead of the Journal's printing date which allows me several readings of each book and time to take a good look and to think about what is being printed and offered for sale. Most book buyers are not in this unique position; most don't have time or opportunity to examine what is offered and for the most part will take a quick look, maybe are impressed by size or photographs and will spend their money. I would like to encourage our members to make every effort to spend time, examine what is offered and if satisfied, then buy. Before a purchase, check in public libraries, university libraries and in some instances ask the publishers for an examination copy.

I'm sure the Journal would appreciate your observations and comments on reviews and in all honesty to the authors and publishers, if you like, please offer a counter-review. A multi-view approach could stimulate a more beneficial dialogue.

—by Chuck Evans

Asking an ex-business school student who hated business school to review this book probably isn't fair to the authors. Trying for a moment to forget the professor who stuttered, was deaf in two ears and flunked me in Production Management, I'll try to be objective about the whole thing.

Once the reader washes his or her mind of the author's concept of craft, the book offers some interesting and valuable information, especially the book work side of business. Most interesting and probably most applicable to our readers are areas such as: deductions, licenses required, contract employment, regulations associated with shop employees, insurance, how to incorporate, copyrights, depreciation of equipment, tax credit, retirement plan tax shelter, and other general tax information.

The greatest portion of the 77-page book is really talking about how to market handicraft items: kleenex box covers, baby booties, knitted flowers, etc., etc. While a good bit of marketing philosophy is the same, regardless if it's Stromberg Carlson television sets or Kotex, it's also important to remember the great differences in products, the potential buyer, point of sale, price and quality of product. The great difference in selling one of a kind or limited edition jewelry and toaster covers is considerable.

Those interested in selling or making a business of selling handicrafts would probably find this a valuable starting point. Those interested in contemporary jewelry and metalsmithing might possibly be interested in the points presented in terms of book work.

Me? I wouldn't buy it in any case. Hate business books!

In all fairness, perhaps one of our more objective members would do a review. Please have it to the JOURNAL soon enough for its next deadline.

WANTED: BOOK DEPARTMENT VOLUNTEER
by Hannelore Gabriel

Now that the book department is taking off nicely, it is time for some new ideas and someone to take over.

After founding the book department two years ago, I now find that I would like to retire from it and ask another volunteer to take over the job.

Here is what it involves: Right now I receive about two or three book orders a week. The orders normally come in on the pre-printed order forms in the Journal, accompanied by a check for the amount, less 30% SNAG discount. There are special order forms for the Single Title Order Plan which go to the publishers and are from there directly shipped to the person who ordered the book. So, the job involves ordering books, taking care of the account, updating the booklist periodically, possibly writing book reviews, and writing a report once in a while.

I would like to take the opportunity to explain everything to the new volunteer at the forthcoming conference in St. Louis.

SNAG BOOKCLUB ADDITION

Step by Step Knifemaking by David Boye, Rodale Press, $10.95, hard cover; $7.95, paperback.

POSITIONS

Master and Journeyman Goldsmiths, able to relocate; trade experience only; craftsmanship a prime asset. Not interested in amateurs or designers. Construction, casting, finishing, engraving, enameling, setting and forging work in high-production studio manufacturing limited edition and one-of-a-kind pieces for trade and public. Salary commensurate with abilities. If you like your work and take pride in a job well done, send photo, resume and 2 slides of your work. Reply: Box 6666, Jewelers Circular-Keystone.

The East Coast Sculpture Organization is looking for a sculpture teacher specializing in metal chasing/finishing. Write: Box 215, c/o SNE, 1117 N. 19th St., Arlington, VA 22209

MEMBERSHIP APPLICATION FORM — Complete form (or Xerox copy) and mail to: SNAG, 591 Washington St., Wellesley, MA, 02181.

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Check one and include check, made payable to SNAG (DO NOT include check if applying for pro-membership). To join SNAG it is not necessary to be a resident of North America.

[ ] $10—Student Membership (NOTE: Student members must state school attending and degree sought.)
[ ] $15—Library Membership (must be mailed to the Library)
[ ] $25—Associate Membership
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NOTE: If you would like to join SNAG as a pro-member, you must send 20 slides of your work in a plastic file folio along with your professional resume. Make sure your name is in or on slide folio and slides are originals or high quality duplicates since they shall become part of the SNAG Audio-Visual Library (if accepted as a pro-member). Pro-membership is juried. Criteria for judgment is [1] A firm commitment to the field of metalsmithing; [2] Evidence of high quality and design, creative ability, and technical competence; [3] Continuing active participation. Membership Committee consists of Alma Eikerman, Glenda Arentzen, Phillip Fike, Kurt Matzdorf, and Heikki Seppa. Deadlines for pro-membership jurying are March 1 and September 1.

SPECIAL MAILING FORM: Overseas members must pay additional postage to defray costs. Check appropriate box and include check with membership form.

[ ] $5 Seamail Overseas
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North American members desiring first class postage, check box and include appropriate check.

[ ] $3.50

MEMBERS' NEWS

Kim Bass won first prize in Enameling Guild West, "An Ancient Art, Updated", during February.

Lois Betteridge had a solo exhibition of holloware at the Toronto Eaton Center during March. She will be on a six-week study and lecture tour of Norway, Sweden, Denmark and England during March and April.

Lane Coulter and Harold Helwig were jurors for the 2nd National Ring Show.

Arline Fisch, Glenda Arentzen, and Mary Lee Hu participated in "Clay, Fiber, Metal by Women Artists" during Jan. and Feb.

Nelda Getty, Chuck Evans, and David Pimentel are currently exhibiting in "Fourth Annual Clay, Metal and Fiber Invitational Exhibit" at the Galveston, Texas Arts Center.

Nelda Getty gave several repousse lectures and demonstrations at the Minnesota Museum of Art during Feb. and March.

Debra Gold is currently having a solo exhibition at Peabody College, Cohn Gallery in Nashville, TN, from March 14-April 12.

David Keens had a show at the Art Museum of the University of Oklahoma in Norman, OK, from Feb. 1-26.

Thomas Mann was a participant of "National Metalsmiths Invitational", "Beax Arts Designer", "Crafts by Nine", and "ACC Winter Market". He helped to jury the "Winter Park Art Festival" and the "Las Olas Art Festival" in March. In Feb. he led a workshop at Glassboro State College.

James Meyer had an exhibition of jewelry at William Carreras Diamonds, Feb. 1-28, in Richmond, VA.

Harold O'Connor participated in the "International Jewelry Show 78" at the 1978 International Light Industries and Handicrafts Fair, Munich, Germany, during March. O'Connor also took top cash prize in the "A MANO" regional exhibition held at New Mexico State University in March.

Jonathan Parry and Glenda Arentzen were winners of the 1978 "Diamonds Today Collection."

An exhibit of recent work by Alan Revere, goldsmith and designer, was shown March 1-22 at the Isabelle Percy West Gallery of the California College of Arts and Crafts, Oakland.

Heikki Seppa gave a workshop at California State University at Fullerton and Long Beach on Feb. 14 & 15.

Some SNAG members selected for the 1978 Biennial Exhibition of Piedmont Crafts sponsored by the Mint Museum of Art in Charlottesville, VA are Betty Helen Longhi and John Satterfield.

Douglas Steakley had a one-man show during March at the Bakersfield College Art Gallery in Bakersfield, CA. He also gave a lecture to the school's art department on "Contemporary American Holloware."

Pauline Wary and Katie Cleaver are having an exhibition at the Green Mountain Arts Collaborative entitled "Shapes in Space", from March 11-April 10.

PRESTIGIOUS PROFESSORS

In a recent study conducted by a UCLA sociologist, jewelers rated a 43, the same as office clerks. Construction workers scored a few points better, and TV repairmen a little worse Of the 509 occupations included on the survey, physicians and university professors came out on top of the prestige department, with 78 of a possible 100 points.

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SEND ORDER TO: Hannelore Gabriel, SNAG Book Dept., P.O. Box 175, Madison, OH, 44057. Phone: 216/428-6163.

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Deadline dates for submitted material will be 30 days prior to issue date. Projected issue dates are: Feb. 1, Apr. 1, June 1, Aug. 1, Oct. 1, and Dec. 1.

If you do not receive GOLDSMITHS JOURNAL within 25 days of the issue date (and if you are a member), please write to the Editor. GOLDSMITHS JOURNAL was initiated by a grant from the Crafts Program of the National Endowment for the Arts, to whom we are grateful for its continued support.

GOLDSMITHS JOURNAL assumes no responsibility for any products, sources, exhibits, information, etc., that is printed because of the diverse nature of our sources.

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**REPORTERS WANTED—If you are attending or hosting an exhibit, conference, lecture, etc., and would like to provide the JOURNAL with relevant information, please write us. We constantly need your assistance in collecting information.

**COMPLIMENTARY COPY—If you know of metal/jewelry people who might be interested in receiving one free issue of GOLDSMITHS JOURNAL, simply forward their name, address and zip code to the Editor.

**NOTE—During vacation periods, including summer, address GOLDSMITHS JOURNAL correspondence to Mark Baldridge, 1600 Otterdale Rd., Midlothian, VA 23113, and NOT to Longwood College.

EARLY JOURNAL REPRINTS NOW AVAILABLE

BACK ISSUES—Many people have requested back issues of the Newsletter, Golddust (the beginnings of the Journal) and the Journal. Issue 1 is dated August 1975 and is composed of 6 pages. Subsequent issues are bimonthly and slowly increase in size until Issue16dated February 1978 containing 44 pages. Issues 1-8 cost $1.50 each; issues 9-10 cost $2 each; issues 11-16 cost $3 each. Reprints are only available to members. Send appropriate order and check (made out to SNAG) to Mark Baldridge, Longwood College, Farmville, VA 23901.

If you have already purchased Xerox copies of these issues and would like to trade these copies for reprints, simply mail us the Xerox copies and we'll replace them with reprints. The reprints are of a much higher quality than the Xerox copies.

NEW LIBRARY RATE AVAILABLE

The GOLDSMITHS JOURNAL has a new subscription rate which is ONLY available for libraries. We encourage each member to recommend that your school library subscribe to the JOURNAL. Not only will this help offset spiraling publication costs, but it will increase student awareness of the JOURNAL (and it may make less wear and tear on your personal copy). The Library Membership rate is $15 and should be mailed to SNAG, 591 Washington St., Wellesley, MA 02181. If first class postage is desired, an extra $3.50 should be enclosed.

ANNOUNCING JOURNAL TAPE SERVICE

We now have a tape/transcription service available for those members with ideas or thoughts to share, but without the ability to type or write well. If you fall in this category, simply tape your conversations and drop them in the mail. We will then type, edit and submit a copy to you for final approval, along with a replacement tape.

While this service was initiated to help increase the JOURNAL contribution level, please remember that articles submitted in finished form save SNAG both time and money. We hope to hear from you soon.

**FIRST CLASS—If you would like to have GOLDSMITHS JOURNAL mailed to you first class, send $3.50 extra per year to SNAG, 591 Washington St., Wellesley, MA 02181 and so state.

**NEEDED—People to write small articles and reviews. If you have a special and/or interesting subject or specialty, please write GOLDSMITHS JOURNAL so that other members can share the benefits of your knowledge. We also need information, sources, helpful hints, etc.

If you know of, or have on your staff, a talented art historian who would like to write metalsmithing/jewelry articles or reviews, please encourage them to do so. Also, please give us their names and addresses and we'll contact them. Thank you!

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